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ABSTRACT

This book is the result of an effort by English language arts teachers and foreign language teachers to collaborate with the understanding that writing improves student learning across the curriculum, and that increased mastery of writing skills in a student's first language will improve foreign language learning. This fact notwithstanding, few foreign language teachers feel competent to teach writing. The purpose of this guide is to give foreign language teachers additional help for teaching writing in the foreign language class and to foster a spirit of collaboration with their English language arts colleagues. This guide is divided into ten chapters. Covered topics include the following: elements of good writing programs, the writing process, writing strategies; writing in the North Carolina Standard Course of Study, the first and second language connection, dialogue journals and learning logs, suggestions for writing, multiple intelligences, the role of grammar, and assessment. There is also a bibliography and four appendices covering the North Carolina Standard Course of Study, ACTFL Writing Proficiency Guidelines, Focused Holistic Scoring Guides, and Graphic Organizers. It is concluded that developing good writers is a goal shared by all teachers. Learning another language is synonymous with learning to communicate and communication takes place in a variety of ways, one of which is through writing. (KFT)

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Learning to write— Writing to learn:

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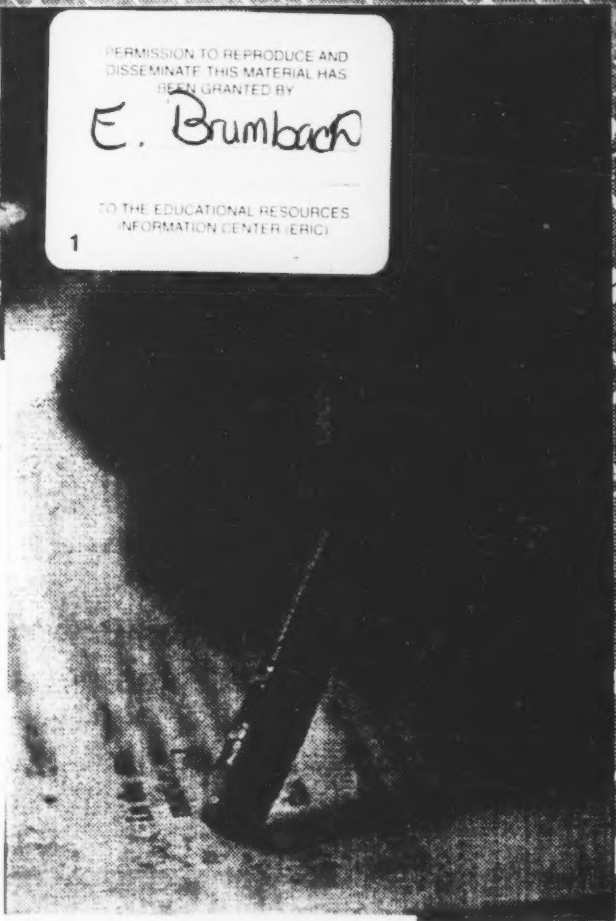

The Teaching of Writing in the Foreign Language Classroom

Public Schools of North Carolina
State Board of Education
Department of Public Instruction
301 North Wilmington Street, Raleigh, North Carolina 27601-2825

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Learning to Write/Writing to Learn:
The Teaching of Writing
in the Foreign Language Classroom

1998

Thank you! to the following teachers who contributed students' writing samples to this document. Our sincere appreciation is extended to all the students who so willingly submitted their work for consideration in this publication. For practical reasons, only the samples which best illustrate certain points are included in this publication.

Asheville City Schools
William Stanhope, French, Asheville High School

Alamance-Burlington Schools
Miriam Granados, Spanish, Eastern High School

Brunswick County Schools
Holly Avalos, Spanish, Bolivia Elementary School

Chapel Hill-Carrboro City Schools
Lisa Youngman, French and Spanish, East Chapel Hill High School and Phillips Middle School

Duplin County Schools
Patricia Chaves, Spanish, East Duplin High School
Norma Garcia, Spanish, Rose-Hill Magnolia Elementary School
Claudia Graham, Spanish, Beulaville Elementary School

Durham County Schools
Claudia Di Bona, French, Durham Magnet Center for Visual and Performing Arts
Cory Wolfrom, Spanish, Neal Middle School

Johnston County Schools
Diana M. Beddow, North Johnston High School
Valerie M. Carpenter, Clayton High School

Perquimans County Schools
Martha Giraldo, Spanish, Perquimans Central School

Wake County Schools
Unidentified teacher, Spanish, A.B. Combs Elementary School
N. Bordt, French, East Wake High School
Ms. Boyer, Italian, W.G. Enloe High School
Anke Chignell, German, Wiley International Magnet School
Nancy Clark, French, Fuller GT Magnet School
Richard Dubois, French, Broughton High School
Laura Feregrino, Spanish and French, Conn Elementary School

Gloria Feung, Chinese, W.G. Enloe High School
Silke Finlator, German, Athens Drive High School
Luz Frye, Spanish, West Lake Middle School
Jo Garrison, German, Martin Middle School
Janelle Haseman, Spanish, Durant Road Middle School
Glenna Heckert, German, Apex High School
Andolyn B. Herndon, Spanish, Fred J. Carnage Magnet Middle School
Colette Hudgins, French, Wiley International Magnet School
Andrea Kazemzadeh, Spanish, Vandora Springs Elementary
Elizabeth Mata, Spanish, Apex High School
Melanie Murphy, Spanish, Wake Forest Elementary
Linda Pattison, Spanish, Apex High School

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Foreword

In recent years, concerns about students' writing ability have emerged nationwide. In North Carolina, the ABCs of Public Instruction has placed a high priority and accountability on the basics of reading, writing, and math and in helping students reach high standards in these areas. Both English Language Arts and Foreign Language teachers have expressed concerns about the students' literacy level. In addition, English Language Arts teachers need to share the responsibility to improve students literacy levels, and Foreign Language teachers need to understand that increased mastery of writing skills will improve Foreign Language learning.

Unfortunately, English Language Arts and Foreign Language teachers have often approached writing from their own perspectives without collaborating with one another and without realizing what each can bring to this task. The realization that writing is everybody's responsibility regardless of disciplines is not one which is accepted by all yet. However, Foreign Language study deals with communication and thus is especially well suited to address literacy skills. The inclusion and reinforcement of writing and of the writing process in the Foreign Language class is beneficial to students in all disciplines including their own native language.

Notwithstanding, few Foreign Language teachers feel comfortable to teach writing. They feel ill-prepared and uneasy with this responsibility. Therefore, the purpose of this book is to give Foreign Language teachers additional help for teaching writing in the Foreign Language class and to foster a spirit of collaboration with their English Language Arts colleagues.

Introduction

"Of the three R's the role of writing in learning - and in the school curriculum- is perhaps the least understood....What isn't generally acknowledged is that writing is basic to thinking about, and learning, knowledge in all fields as well as to communicating that knowledge" (Fulwiler, p.1).

What Is Writing?

Writing is language and thought written down. While writing for communication plays a major role in schools, writing can also generate knowledge and help the writer discover and create ideas (Fulwiler, 1987).

Writing involves the discovery of the very best language to express one's thoughts, ideas, and information. It entails an interaction between the writer, the text, and the reader (Osterholm) and in doing so, it includes a purpose and an audience.

Why Do We Write?

In the past, when students were asked to write in the foreign language class, they did so for one major purpose: to practice and manipulate the language and its structures. Students turned in a finished product which was usually graded on spelling, grammar, and punctuation and which was covered with red ink.

However, in more recent years, with the communicative focus of the foreign language classroom and with the advent of the whole language approach (especially at the elementary level), there has been a shift towards writing for the transmission of ideas, information, and personal messages. Teachers, nowadays, are more apt to differentiate between writing for communication and thinking and writing for practice and mastery of the language and its structure.

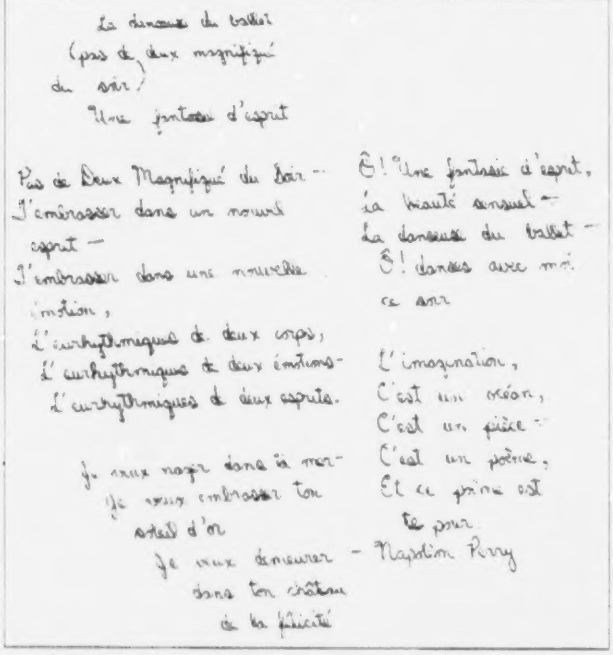
When writing for communication and thinking is the focus, students must be involved in a variety of writing tasks and must be familiar with a variety of different genres to do so. Lucas (1993) suggests that "successful writing instruction moves beyond traditional academic writing that stresses artificial products - such as book reports - that carry no benefit outside the classroom. In the real world, there are a lot of kinds of writing that schools don't teach."

The different purposes of writing are illustrated in the following table adapted from Parry and Hornsby, 1988. These functions are shared by both first and second language writers with the major difference being that writers operate at a much lower level of language competence when writing in a foreign language than they do when writing in English.

Why Do We Write?

To amuse, entertain, and enjoy
To persuade
To establish and maintain relationships
To develop and maintain our own identify
To predict, hypothesize, and speculate
To impart knowledge, inform, and advise
To command, direct, and control
To obtain what we need

Purpose:	**Writing Form:**
To amuse, entertain, and enjoy	Jokes, riddles, stories, puzzles, poems, anecdotes



La danseuse du ballet
(pas de deux magnifiqué
du soir)
Une fantaisie d'esprit

Pas de Deux Magnifiqué du Soir –
J'embrasser dans un nouvel
esprit –
J'embrasser dans une nouvelle
émotion,
L'eurhythmiques de deux corps,
L'eurhythmiques de deux émotions –
L'eurhythmiques de deux esprits.

Je veux nager dans la mer –
Je veux embrasser ton
soleil d'or
Je veux demeurer
dans ton château
de la félicité

Ô! Une fantaisie d'esprit,
La beauté sensuel –
La danseuse du ballet –
Ô! danses avec moi
ce soir

L'imagination,
C'est un océan,
C'est un pièce –
C'est un poème,
Et ce prince est
te pour.
– Napoléon Perry

# 1 Napoleon Perry, *HS, French, poetry*

La rana

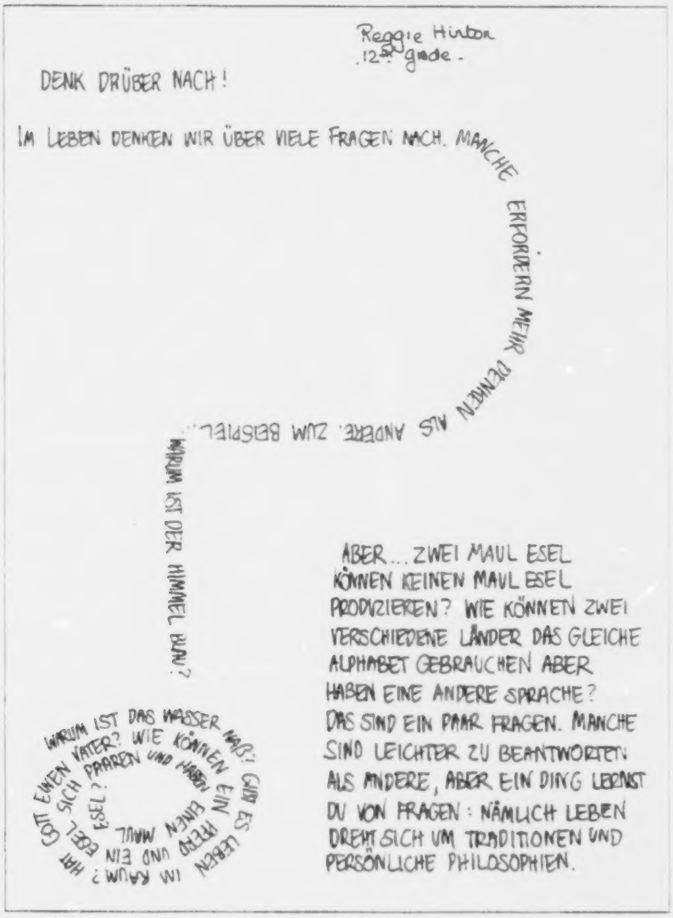
Rana verde,
Brinca y salta.
¿Qué dice la rana?
Croa, croa, croa.

El gallo

Gallo blanco,
Con muchas plumas.
¿Qué dice el gallo?
Qui, qui, ri, qui.

Adrienne Jud
Guilford County

# 2 Adrienne Jud, Elem., *Spanish, poetry*



Reggie Hinton
12th grade.

DENK DRÜBER NACH!

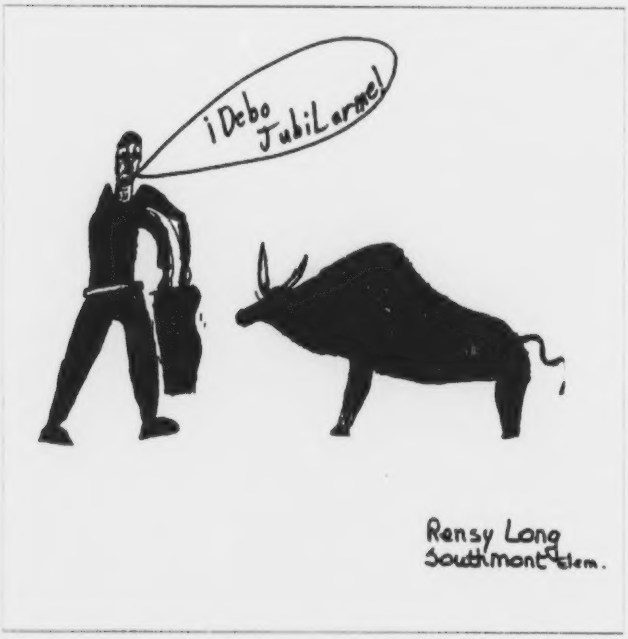
IM LEBEN DENKEN WIR ÜBER VIELE FRAGEN NACH. MANCHE ERFORDERN MEHR DENKEN ALS ANDERE. ZUM BEISPIEL...

WARUM IST DER HIMMEL BLAU?

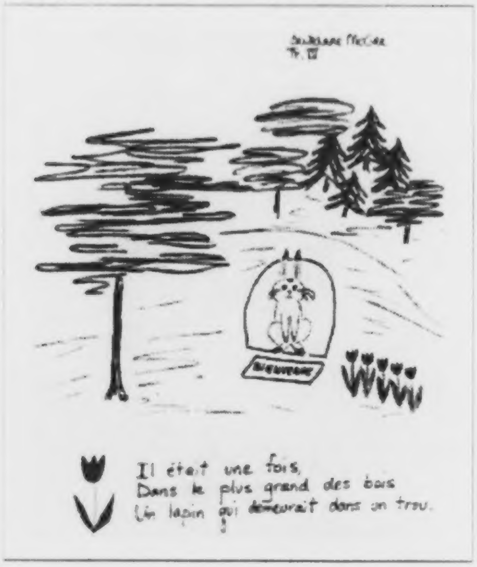
WARUM IST DAS WASSER NAß! GIBT ES LEBEN IM KAUM? HAT GOTT EINEN VATER? WIE KÖNNEN EIN PFERD UND EIN ESEL SICH PAAREN UND HABEN EINEN MAUL ESEL?

ABER... ZWEI MAUL ESEL KÖNNEN KEINEN MAUL ESEL PRODUZIEREN? WIE KÖNNEN ZWEI VERSCHIEDENE LÄNDER DAS GLEICHE ALPHABET GEBRAUCHEN ABER HABEN EINE ANDERE SPRACHE? DAS SIND EIN PAAR FRAGEN. MANCHE SIND LEICHTER ZU BEANTWORTEN ALS ANDERE, ABER EIN DING LERNST DU VON FRAGEN: NÄMLICH LEBEN DREHT SICH UM TRADITIONEN UND PERSÖNLICHE PHILOSOPHIEN.

3 Reggie Hinton, HS, *German, poetry*

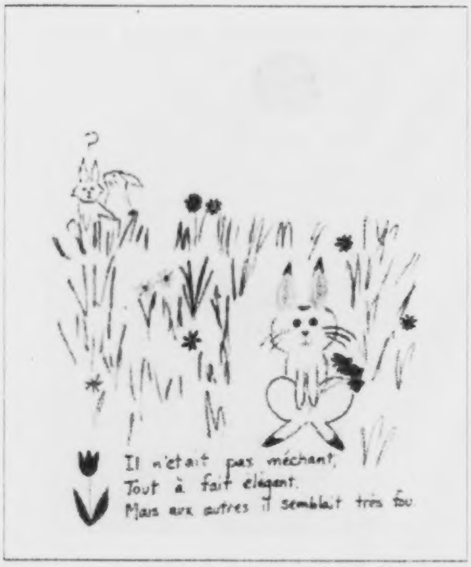

¡Debo Jubilarme!
Rensy Long
Southmont Elem.

# 4 Rensy Long, Elem.,
Spanish, Joke


Suzanne McGee
Fr. III

Il était une fois,
Dans le plus grand des bois
Un lapin qui demeurait dans un trou.

# 5 AND # 6 Suzanne Mc Gee, HS,
French, story

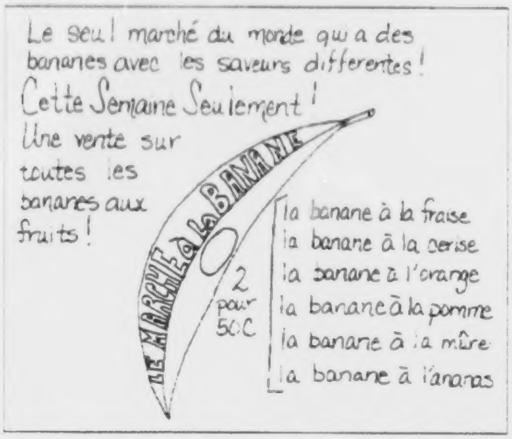


Il n'était pas méchant,
Tout à fait élégant.
Mais aux autres il semblait très fou

Purpose:
To persuade

Writing Form:
Advertisements, commercials, letters to editors, notes for a debate

# 7 ?, HS, *French, Banana Advertisement*

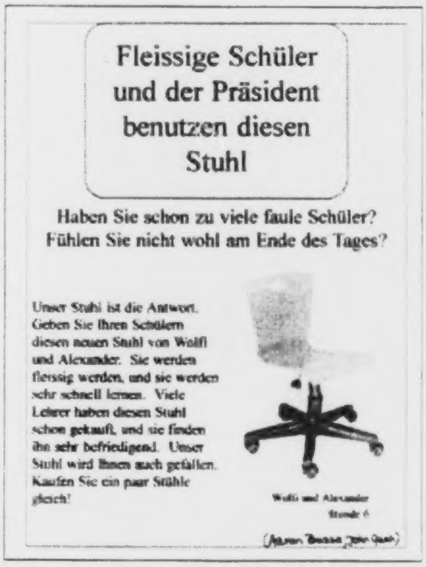

Le seul marché du monde qui a des bananes avec les saveurs differentes!

Cette Semaine Seulement!

Une vente sur toutes les bananes aux fruits!

- la banane à la fraise
- la banane à la cerise
- la banane à l'orange
- la banane à la pomme
- la banane à la mûre
- la banane à l'ananas

LE MARCHÉ à la BANANE
2 pour 50¢


Fleissige Schüler und der Präsident benutzen diesen Stuhl

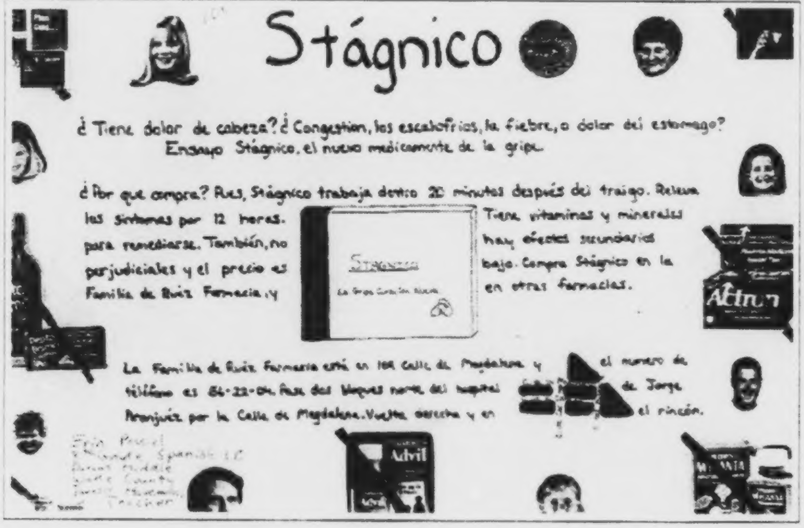
Haben Sie schon zu viele faule Schüler?
Fühlen Sie nicht wohl am Ende des Tages?

Unser Stuhl ist die Antwort. Geben Sie Ihren Schülern diesen neuen Stuhl von Wolfi und Alexander. Sie werden fleissig werden, und sie werden sehr schnell lernen. Viele Lehrer haben diesen Stuhl schon gekauft, und sie finden ihn sehr befriedigend. Unser Stuhl wird Ihnen auch gefallen. Kaufen Sie ein paar Stühle gleich!

Wolfi und Alexander
Stunde 6

(Aaron Busse, John Quah)

# 8 John Quah, Aaron Busse, MS, *German, Advertisement.*


Stágnico

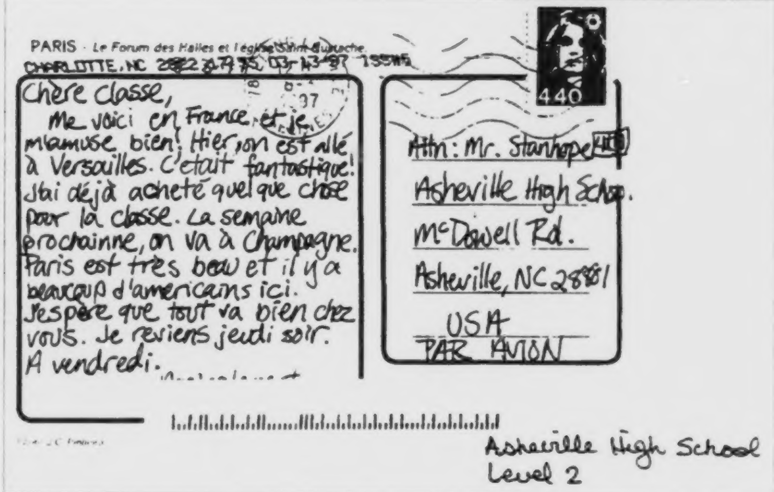
¿Tiene dolor de cabeza? ¿Congestion, los escalofrios, la fiebre, o dolor del estomago?
Ensayo Stágnico, el nuevo medicamente de la gripe.

¿Por que compre? Pues, Stágnico trabaja dentro 20 minutos después del traigo. Releva los síntomas por 12 horas. Tiene vitaminas y minerales para remediarse. También, no hay efectos secundarios perjudiciales y el precio es bajo. Compra Stágnico en la Familia de Ruiz Farmacia, y en otras farmacias.

La Familia de Ruiz Farmacia está en 108 Calle de Magdalena y el numero de téléfono es 84-22-04. Pase dos bloques norte del hospital de Jorge Aranjuez por la Calle de Magdalena. Vuelta derecha y en el rincón.

# 9 Erin Possiel, MS, *Spanish, Advertisement.*

Purpose:	**Writing Form:**
To establish, maintain relationships	Letters, cards, (greeting, thank you, birthday, invitations, etc.), questionnaires, dialogue journals, interviews



PARIS · Le Forum des Halles et l'église Saint-Eustache
CHARLOTTE, NC 2822 3179 75 03-13-97 1355HS

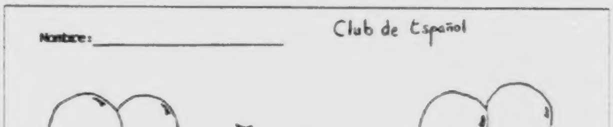
Chère classe,

Me voici en France et je m'amuse bien! Hier, on est allé à Versailles. C'était fantastique! J'ai déjà acheté quelque chose pour la classe. La semaine prochaine, on va à Champagne. Paris est très beau et il y a beaucoup d'americains ici. J'espère que tout va bien chez vous. Je reviens jeudi soir. A vendredi.

Attn: Mr. Stanhope
Asheville High School.
McDowell Rd.
Asheville, NC 28801
USA
PAR AVION

Asheville High School
Level 2

10 Asheville High School, *French, Post Card*



Nombre: ______________________

Club de Español

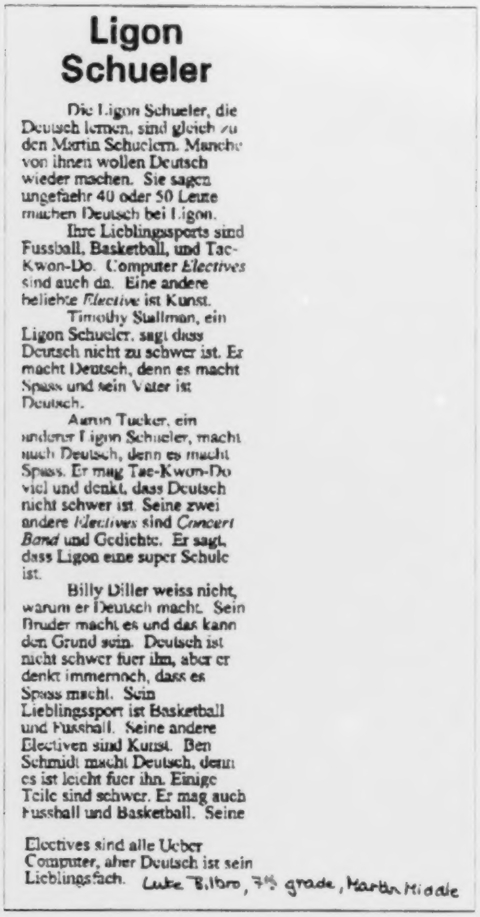
LA FIESTA

dia: miércoles, 22 de mayo

quinto (5th) período, sala de clase 23

dueño: Domingo Hernandez

# 11 Domingo Hernandez, HS, *Spanish, Invitation*



Ligon Schueler

Die Ligon Schueler, die Deutsch lernen, sind gleich zu den Martin Schuelern. Manche von ihnen wollen Deutsch wieder machen. Sie sagen ungefaehr 40 oder 50 Leute machen Deutsch bei Ligon.

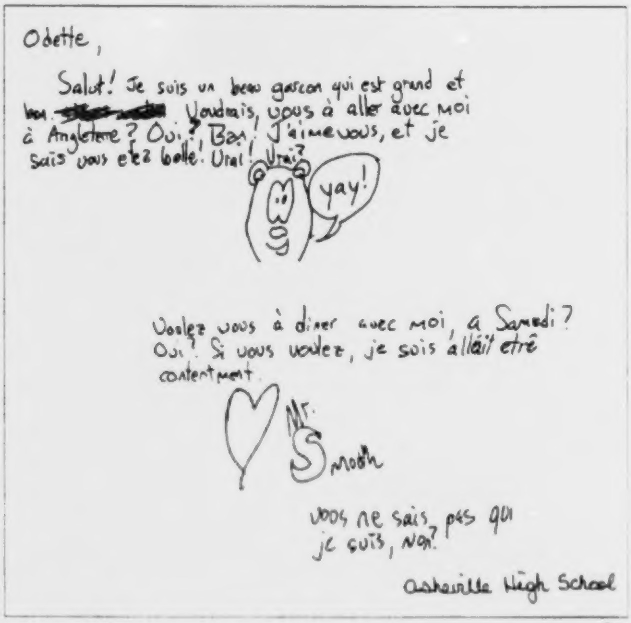
Ihre Lieblingssports sind Fussball, Basketball, und Tae-Kwon-Do. Computer *Electives* sind auch da. Eine andere beliebte *Elective* ist Kunst.

Timothy Stallman, ein Ligon Schueler, sagt dass Deutsch nicht zu schwer ist. Er macht Deutsch, denn es macht Spass und sein Vater ist Deutsch.

Aaron Tucker, ein anderer Ligon Schueler, macht auch Deutsch, denn es macht Spass. Er mag Tae-Kwon-Do viel und denkt, dass Deutsch nicht schwer ist. Seine zwei andere *Electives* sind *Concert Band* und Gedichte. Er sagt, dass Ligon eine super Schule ist.

Billy Diller weiss nicht, warum er Deutsch macht. Sein Bruder macht es und das kann den Grund sein. Deutsch ist nicht schwer fuer ihm, aber er denkt immernoch, dass es Spass macht. Sein Lieblingssport ist Basketball und Fussball. Seine andere Electiven sind Kunst. Ben Schmidt macht Deutsch, denn es ist leicht fuer ihn. Einige Teile sind schwer. Er mag auch Fussball und Basketball. Seine Electives sind alle Ueber Computer, aber Deutsch ist sein Lieblingsfach. Luke Bilbro, 7th grade, Martin Middle

12 Luke Bilbro, MS, *German, Interview*



Odette,

Salut! Je suis un beau garcon qui est grand et bon. [redacted] Voudrais, vous à aller avec moi à Angletere? Oui? Bon! J'aime vous, et je sais vous etez belle! Vrai! Vrai?

Voulez vous à diner avec moi, a Samedi? Oui? Si vous voulez, je sois allait etrê contentment.

Mr. Smooth

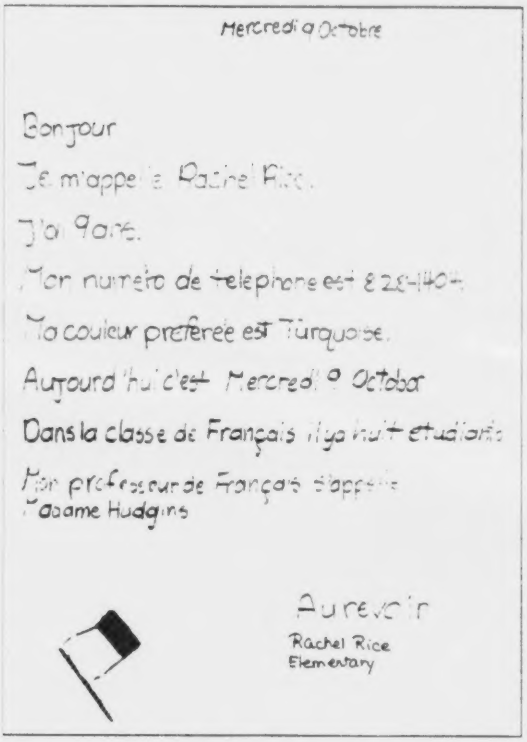
Vous ne sais pas qui je suis, Non?

Asheville High School

13 Asheville HS, *French, Class Mail*

Purpose:
To develop and maintain our own identity

Writing Form:
Personal letters, poems, diaries, journals, travel logs, interviews, autobiographies



Mercredi 9 Octobre

Bonjour

Je m'appelle Rachel Rice.

J'ai 9 ans.

Mon numero de telephone est 828-1404.

Ma couleur preferee est Turquoise.

Aujourd'hui c'est Mercredi 9 Octobar

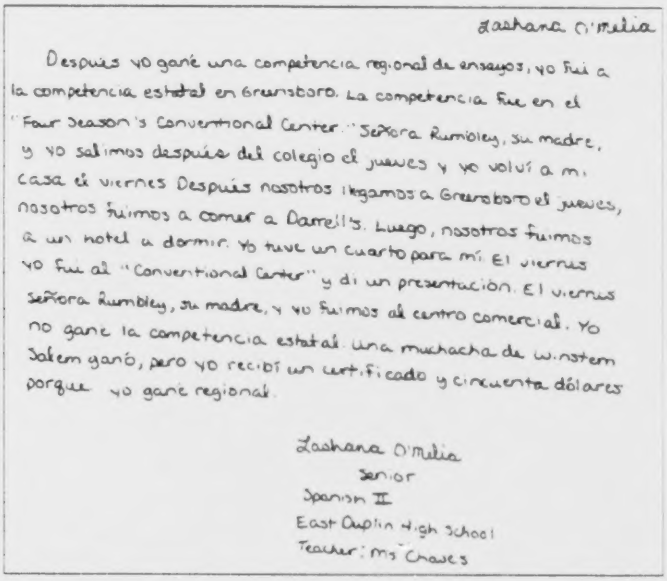
Dans la classe de Français il y a huit etudiants

Mon professeur de Français s'appelle
Madame Hudgins

Au revoir

Rachel Rice
Elementary

14 Rachel Rice, Elem, *French, Journal*

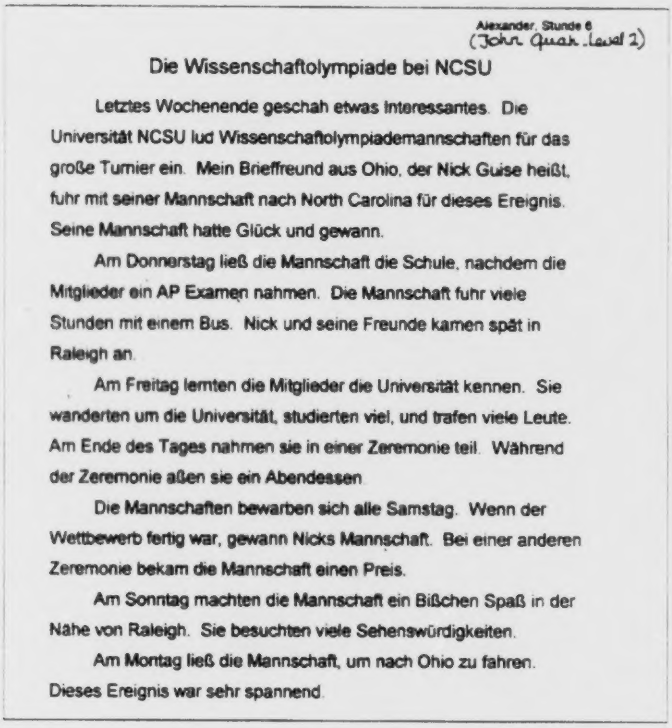


Lashana O'Melia

Despues yo gané una competencia regional de ensayos, yo fui a la competencia estatal en Greensboro. La competencia fue en el "Four Season's Conventional Center." Señora Rumbley, su madre, y yo salimos después del colegio el jueves y yo volví a mi casa el viernes Después nosotros llegamos a Greensboro el jueves, nosotros fuimos a comer a Darrell's. Luego, nosotros fuimos a un hotel a dormir. Yo tuve un cuarto para mí. El viernes yo fui al "Conventional Center" y di un presentación. El viernes señora Rumbley, su madre, y yo fuimos al centro comercial. Yo no gané la competencia estatal. Una muchacha de Winstem Salem ganó, pero yo recibí un certificado y cincuenta dólares porque yo gané regional.

Lashana O'Melia
Senior
Spanish II
East Duplin High School
Teacher: Ms Chaves

# 15 Lashana O'Melia, HS, *Spanish, Autobiography*



Alexander, Stunde 6
(John Quah. Level 2)

Die Wissenschaftolympiade bei NCSU

Letztes Wochenende geschah etwas Interessantes. Die Universität NCSU lud Wissenschaftolympiademannschaften für das große Turnier ein. Mein Brieffreund aus Ohio, der Nick Guise heißt, fuhr mit seiner Mannschaft nach North Carolina für dieses Ereignis. Seine Mannschaft hatte Glück und gewann.

Am Donnerstag ließ die Mannschaft die Schule, nachdem die Mitglieder ein AP Examen nahmen. Die Mannschaft fuhr viele Stunden mit einem Bus. Nick und seine Freunde kamen spät in Raleigh an.

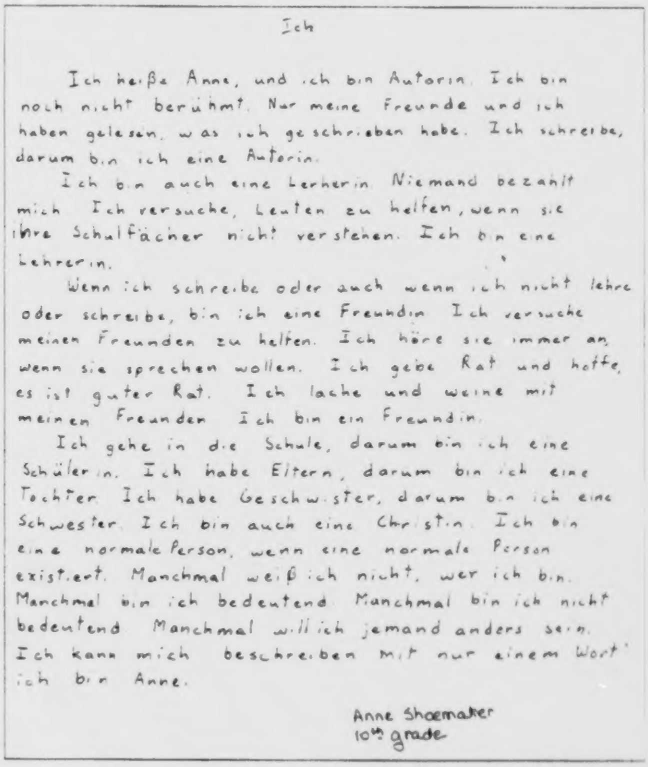
Am Freitag lernten die Mitglieder die Universität kennen. Sie wanderten um die Universität, studierten viel, und trafen viele Leute. Am Ende des Tages nahmen sie in einer Zeremonie teil. Während der Zeremonie aßen sie ein Abendessen.

Die Mannschaften bewarben sich alle Samstag. Wenn der Wettbewerb fertig war, gewann Nicks Mannschaft. Bei einer anderen Zeremonie bekam die Mannschaft einen Preis.

Am Sonntag machten die Mannschaft ein Bißchen Spaß in der Nähe von Raleigh. Sie besuchten viele Sehenswürdigkeiten.

Am Montag ließ die Mannschaft, um nach Ohio zu fahren. Dieses Ereignis war sehr spannend.

# 16 John Quah, HS, *German, Journal Entry*



Ich

Ich heiße Anne, und ich bin Autorin. Ich bin noch nicht berühmt. Nur meine Freunde und ich haben gelesen, was ich geschrieben habe. Ich schreibe, darum bin ich eine Autorin.

Ich bin auch eine Lerherin. Niemand bezahlt mich. Ich versuche, Leuten zu helfen, wenn sie ihre Schulfächer nicht verstehen. Ich bin eine Lehrerin.

Wenn ich schreibe oder auch wenn ich nicht lehre oder schreibe, bin ich eine Freundin. Ich versuche meinen Freunden zu helfen. Ich höre sie immer an, wenn sie sprechen wollen. Ich gebe Rat und hoffe, es ist guter Rat. Ich lache und weine mit meinen Freunden. Ich bin ein Freundin.

Ich gehe in die Schule, darum bin ich eine Schülerin. Ich habe Eltern, darum bin ich eine Tochter. Ich habe Geschwister, darum bin ich eine Schwester. Ich bin auch eine Christin. Ich bin eine normale Person, wenn eine normale Person existiert. Manchmal weiß ich nicht, wer ich bin. Manchmal bin ich bedeutend. Manchmal bin ich nicht bedeutend. Manchmal will ich jemand anders sein. Ich kann mich beschreiben mit nur einem Wort: ich bin Anne.

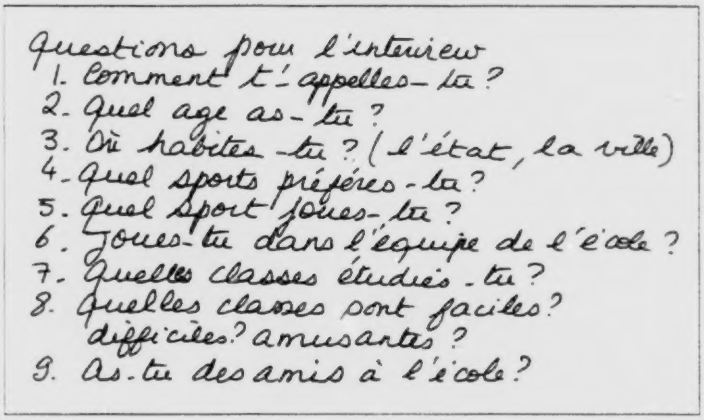
Anne Shoemaker
10th grade

17 Ann Shoemaker, HS, *German, Autobiography*

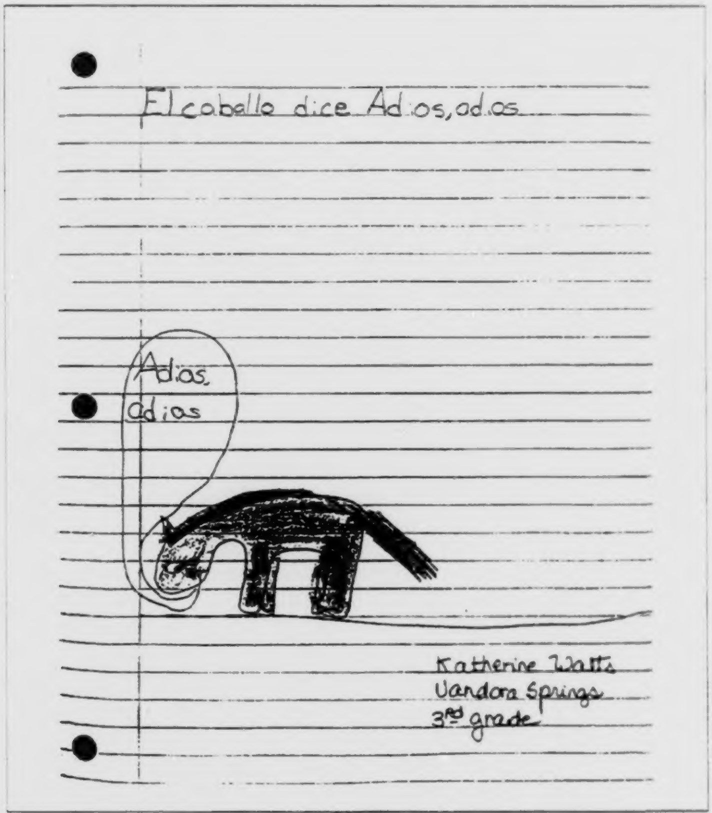
9

Purpose:
To predict, hypothesize, and speculate

Writing Form:
Questions for research and interviews, endings of stories, speculations about outcomes


Questions pour l'interview
1. Comment t'appelles-tu?
2. Quel age as-tu?
3. Où habites-tu? (l'état, la ville)
4. Quel sports préfères-tu?
5. Quel sport joues-tu?
6. Joues-tu dans l'équipe de l'école?
7. Quelles classes étudies-tu?
8. Quelles classes sont faciles? difficiles? amusantes?
9. As-tu des amis à l'école?

18 ?, French, HS, *Interview Questions*

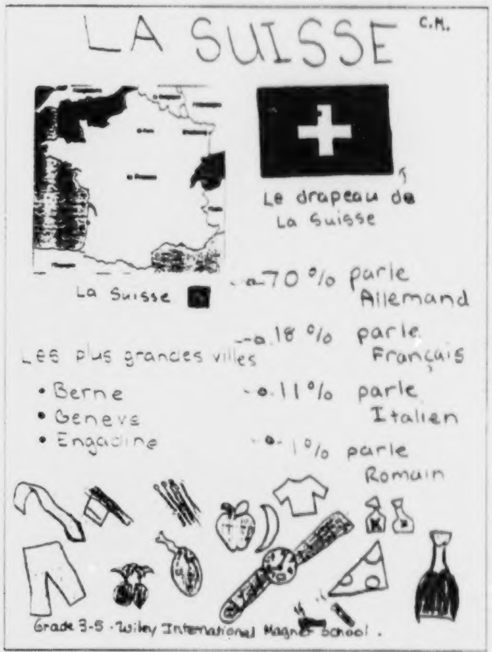

El caballo dice Adios, adios

Katherine Watts
Vandora Springs
3rd grade

# 19 Katherine Watts, *Spanish, Elem, End of Story*

Purpose:
To impart knowledge, inform, and advise

Writing Form:
Posters, advertisements, programs, brochures, invitations, minutes, notes, script, charts, diagrams, reports, brochures.



LA SUISSE C.M.

Le drapeau de La Suisse

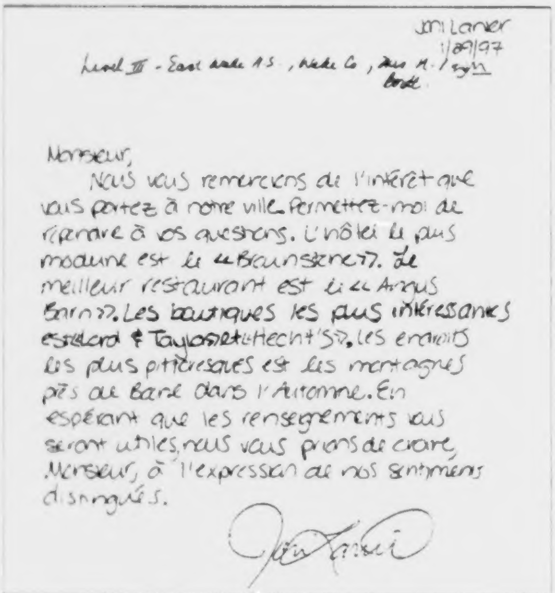
La Suisse ■

- 70 % parle Allemand
- 18 % parle Français
- 11 % parle Italien
- 1 % parle Romain

Les plus grandes villes
- Berne
- Geneve
- Engadine

Grade 3-5 · Wiley International Magnet School.

# 20 CM, Elem.,
French, Brochure



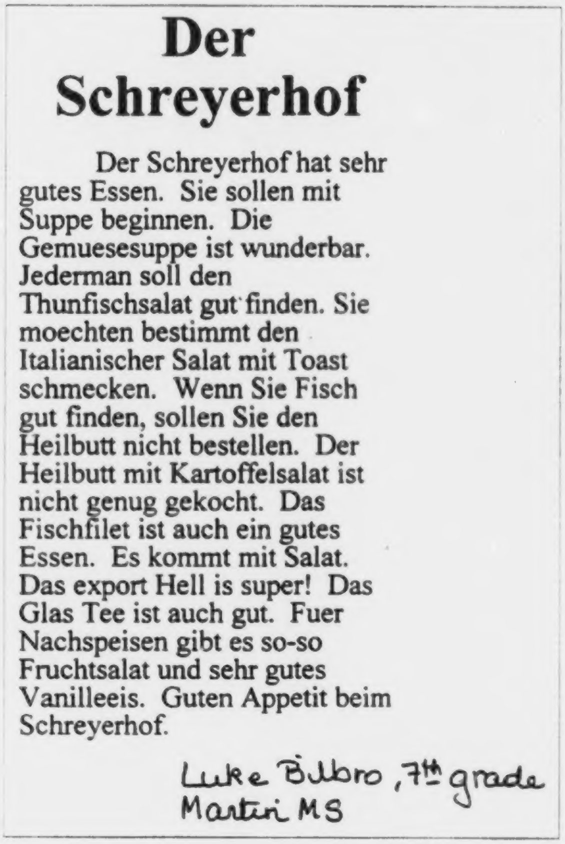
Joni Lanier
1/29/97

Level III - East Wake H.S., Wake Co., Mrs. M. [illegible] grade

Monsieur,

Nous vous remercions de l'intérêt que vous portez à notre ville. Permettez-moi de répondre à vos questions. L'hôtel le plus moderne est le «Braunstone». Le meilleur restaurant est le «Angus Barn». Les boutiques les plus intéressantes est «Lord & Taylor» et «Hecht's». Les endroits les plus pittoresques est les montagnes près de Bane dans l'Automne. En espérant que les renseignements vous seront utiles, nous vous prions de croire, Monsieur, à l'expression de nos sentiments distingués.

# 21 Joni Lanier, HS,
French, Letter

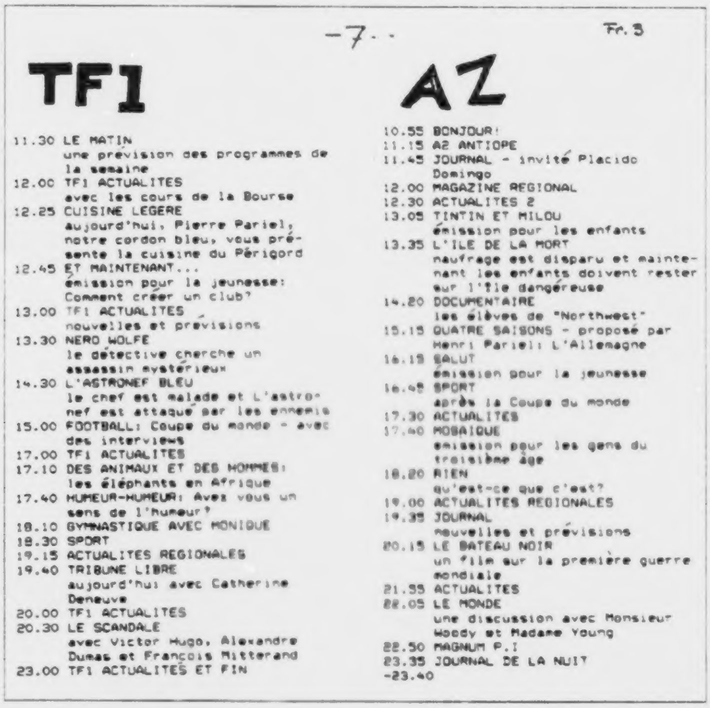


Der Schreyerhof

Der Schreyerhof hat sehr gutes Essen. Sie sollen mit Suppe beginnen. Die Gemuesesuppe ist wunderbar. Jederman soll den Thunfischsalat gut finden. Sie moechten bestimmt den Italianischer Salat mit Toast schmecken. Wenn Sie Fisch gut finden, sollen Sie den Heilbutt nicht bestellen. Der Heilbutt mit Kartoffelsalat ist nicht genug gekocht. Das Fischfilet ist auch ein gutes Essen. Es kommt mit Salat. Das export Hell is super! Das Glas Tee ist auch gut. Fuer Nachspeisen gibt es so-so Fruchtsalat und sehr gutes Vanilleeis. Guten Appetit beim Schreyerhof.

Luke Bilbro, 7th grade
Martin MS

22 Luke Bilbro, MS,
German, Restaurant Review



-7-

Fr. 3

TF1

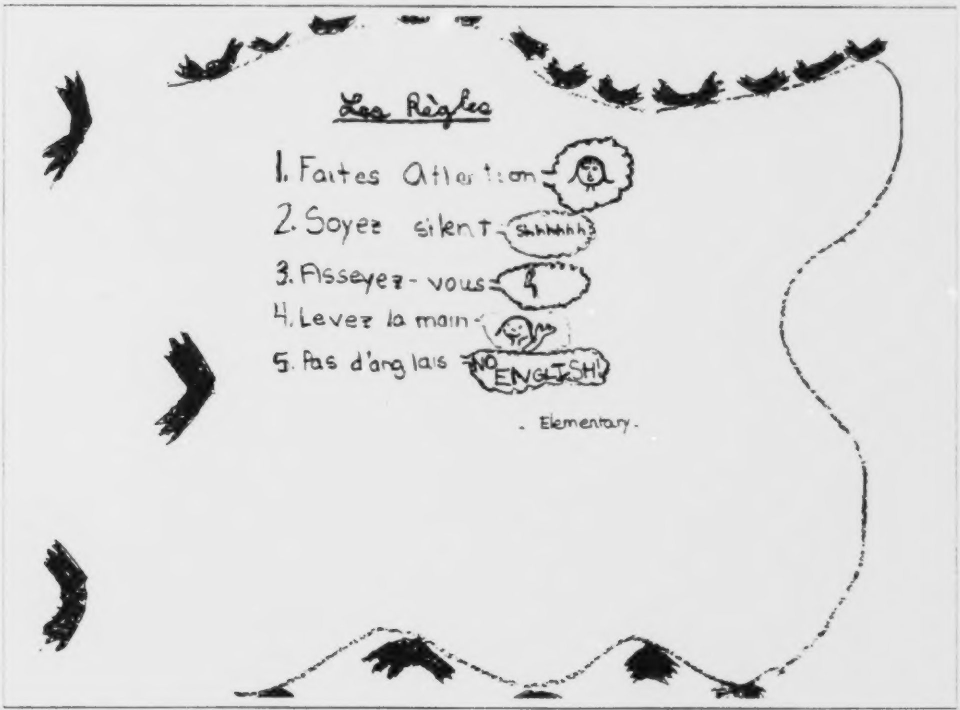
11.30 LE MATIN
une prevision des programmes de la semaine
12.00 TF1 ACTUALITES
avec les cours de la Bourse
12.25 CUISINE LEGERE
aujourd'hui, Pierre Pariel, notre cordon bleu, vous présente la cuisine du Périgord
12.45 ET MAINTENANT...
émission pour la jeunesse: Comment créer un club?
13.00 TF1 ACTUALITES
nouvelles et prévisions
13.30 NERO WOLFE
le détective cherche un assassin mystérieux
14.30 L'ASTRONEF BLEU
le chef est malade et L'astronef est attaqué par les ennemis
15.00 FOOTBALL: Coupe du monde - avec des interviews
17.00 TF1 ACTUALITES
17.10 DES ANIMAUX ET DES HOMMES:
les éléphants en Afrique
17.40 HUMEUR-HUMEUR: Avez vous un sens de l'humeur?
18.10 GYMNASTIQUE AVEC MONIQUE
18.30 SPORT
19.15 ACTUALITES REGIONALES
19.40 TRIBUNE LIBRE
aujourd'hui avec Catherine Deneuve
20.00 TF1 ACTUALITES
20.30 LE SCANDALE
avec Victor Hugo, Alexandre Dumas et François Mitterand
23.00 TF1 ACTUALITES ET FIN

AZ

10.55 BONJOUR!
11.15 A2 ANTIOPE
11.45 JOURNAL - invité Placido Domingo
12.00 MAGAZINE REGIONAL
12.30 ACTUALITES 2
13.05 TINTIN ET MILOU
émission pour les enfants
13.35 L'ILE DE LA MORT
naufrage est disparu et maintenant les enfants doivent rester sur l'île dangéreuse
14.20 DOCUMENTAIRE
les élèves de "Northwest"
15.15 QUATRE SAISONS - proposé par Henri Pariel: L'Allemagne
16.15 SALUT
émission pour la jeunesse
16.45 SPORT
après la Coupe du monde
17.30 ACTUALITES
17.40 MOSAIQUE
émission pour les gens du troisième âge
18.20 RIEN
qu'est-ce que c'est?
19.00 ACTUALITES REGIONALES
19.35 JOURNAL
nouvelles et prévisions
20.15 LE BATEAU NOIR
un film sur la première guerre mondiale
21.55 ACTUALITES
22.05 LE MONDE
une discussion avec Monsieur Woody et Madame Young
22.50 MAGNUM P.I
23.35 JOURNAL DE LA NUIT
-23.40

# 23 ? HS, *French,*
TV Programs

Purpose:	**Writing Form:**
To command, direct, and control	Recipes, instructions, rules, how-to, directions, labels, signs, warnings, advertisements



Les Règles

1. Faites Attention
2. Soyez silent
3. Asseyez-vous
4. Levez la main
5. Pas d'anglais

- Elementary.

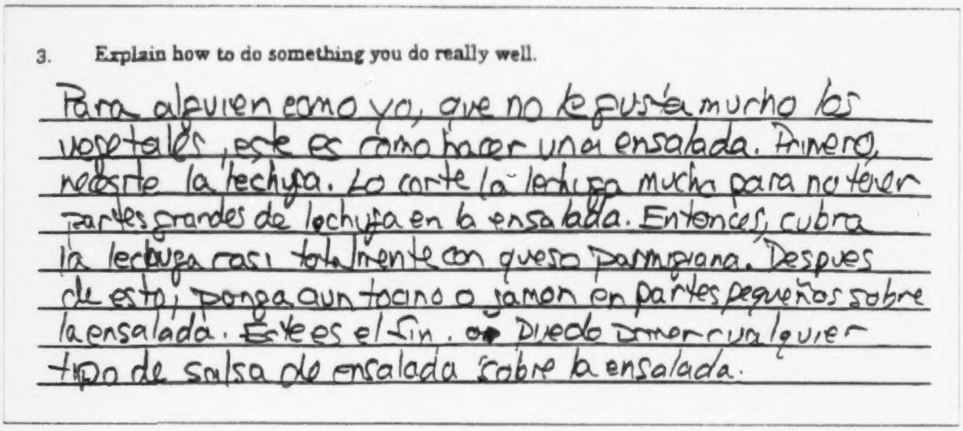
# 24 Elem., *French, Class Rules*

25 Fourth Grade, *Spanish, Class Resolutions*

Mis promesas

Mi promesa es ser buena gente.
Mi promesa es pasar grado.
Mi promesa es estudiar más.
Mi promesa es seguir las reglas
de la escuela y de la clase.
Mi promesa es leer más.
Mi promesa es no pelear.
Mi promesa es escuchar
a las direcciones.

Fourth grade 1997 resolutions
Rose-Hill-Magnolia Elementary School



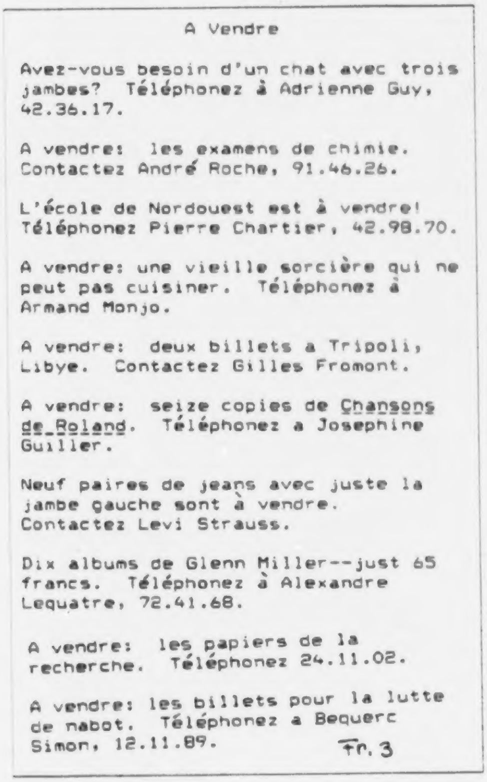
3. **Explain how to do something you do really well.**

Para alguien como yo, que no le gusta mucho los
vegetales, este es como hacer una ensalada. Primero,
necesite la lechuga. Lo corte la lechuga mucho para no tener
partes grandes de lechuga en la ensalada. Entonces, cubra
la lechuga casi totalmente con queso parmigiana. Despues
de esto, ponga a un tocino o jamon en partes pequeños sobre
la ensalada. Este es el fin. Puedo poner cualquier
tipo de salsa de ensalada sobre la ensalada.

# 26 HS, *Spanish, Second Language Endorsement*

Purpose:
To obtain what we need

Writing Form:
Lists, messages, ads, sign-up sheets, catalog orders, letters



A Vendre

Avez-vous besoin d'un chat avec trois jambes? Téléphonez à Adrienne Guy, 42.36.17.

A vendre: les examens de chimie. Contactez André Roche, 91.46.26.

L'école de Nordouest est à vendre! Téléphonez Pierre Chartier, 42.98.70.

A vendre: une vieille sorcière qui ne peut pas cuisiner. Téléphonez à Armand Monjo.

A vendre: deux billets a Tripoli, Libye. Contactez Gilles Fromont.

A vendre: seize copies de Chansons de Roland. Téléphonez a Josephine Guiller.

Neuf paires de jeans avec juste la jambe gauche sont à vendre. Contactez Levi Strauss.

Dix albums de Glenn Miller--just 65 francs. Téléphonez à Alexandre Lequatre, 72.41.68.

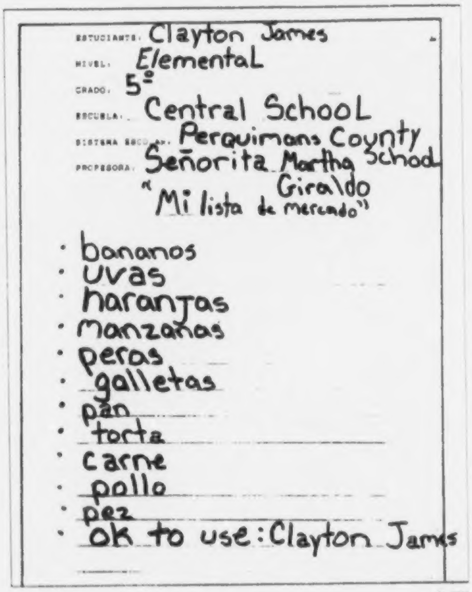
A vendre: les papiers de la recherche. Téléphonez 24.11.02.

A vendre: les billets pour la lutte de nabot. Téléphonez a Bequerc Simon, 12.11.89.

Fr. 3

27 ?, HS, *French, Ads*

# 28 James Clayton, Elem., *Spanish, List*



ESTUDIANTE: Clayton James
NIVEL: Elemental
GRADO: 5º
ESCUELA: Central School
SISTEMA ESCOLAR: Perquimans County School
PROFESORA: Señorita Martha Giraldo

"Mi lista de mercado"

- bananos
- uvas
- naranjas
- manzanas
- peras
- galletas
- pan
- torta
- carne
- pollo
- pez
- ok to use: Clayton James

Chapter 1

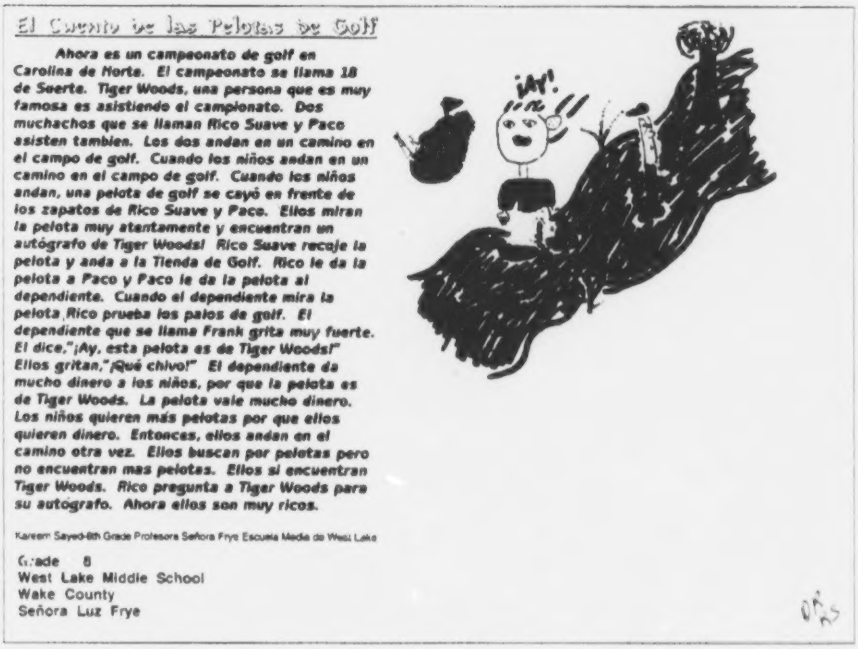
Elements of Good Writing Programs

- ✔ *Students write from personal experience*
- ✔ *Writing is an extension of listening and speaking*
- ✔ *Students have real reasons to write*
- ✔ *Audience is clearly identified*
- ✔ *There is an acceptance of each writing effort*
- ✔ *Process approach to writing is incorporated*

1. *Students write from personal experience.*
   They must have something to write about. Basing the writing on their own experiences gives them a sense of ownership.

> Writing matters most when it is personal (growing our of their own lives) and when it is intrapersonal. We care about writing when we write with, for, and about the people who matter to us and when we write about the issues and experiences that matter to us (McCormick, 1994).

Additionally, focusing the students' writing around their own experiences guarantees that the writing task corresponds to their stage of cognitive development. Writing on topics that are unrelated to personal experience is inappropriate with beginning students of the language.



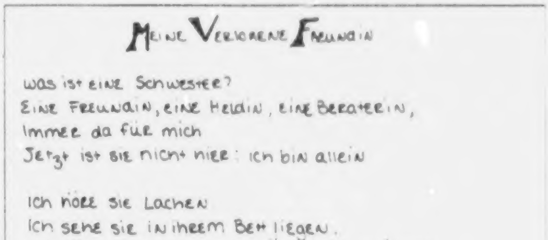
El Cuento de las Pelotas de Golf

Ahora es un campeonato de golf en Carolina de Norte. El campeonato se llama 18 de Suerte. Tiger Woods, una persona que es muy famosa es asistiendo el campionato. Dos muchachos que se llaman Rico Suave y Paco asisten tambien. Los dos andan en un camino en el campo de golf. Cuando los niños andan en un camino en el campo de golf. Cuando los niños andan, una pelota de golf se cayó en frente de los zapatos de Rico Suave y Paco. Ellos miran la pelota muy atentamente y encuentran un autógrafo de Tiger Woods! Rico Suave recoje la pelota y anda a la Tienda de Golf. Rico le da la pelota a Paco y Paco le da la pelota al dependiente. Cuando el dependiente mira la pelota Rico prueba los palos de golf. El dependiente que se llama Frank grita muy fuerte. El dice,"¡Ay, esta pelota es de Tiger Woods!" Ellos gritan,"¡Qué chivo!" El dependiente da mucho dinero a los niños, por que la pelota es de Tiger Woods. La pelota vale mucho dinero. Los niños quieren más pelotas por que ellos quieren dinero. Entonces, ellos andan en el camino otra vez. Ellos buscan por pelotas pero no encuentran mas pelotas. Ellos si encuentran Tiger Woods. Rico pregunta a Tiger Woods para su autógrafo. Ahora ellos son muy ricos.

Kareem Sayed-8th Grade Profesora Señora Frye Escuela Media de West Lake

Grade 8
West Lake Middle School
Wake County
Señora Luz Frye

# 29 Kareem Sayed, MS, *Spanish, Golf*



Meine Verlorene Freundin

was ist eine Schwester?
Eine Freundin, eine Heldin, eine Beraterin,
Immer da für mich
Jetzt ist sie nicht hier: ich bin allein

Ich höre sie Lachen
Ich sehe sie in ihrem Bett liegen.
Ich fühle ihre warmen Händen in meinen
Wo ist sie jetzt?

Eine Erinnerung, die ich fest halten will
Bitte, geh nicht weg, du bist alles, was ich habe
Ein Stuck von mir ist immer mit dir.
Werde ich dich wieder sehen?

Du bist jetzt mit Gott
Ich hoffe, daß du dich noch an mich erinnerst
Ich werde dich in meinen Traumen sehen
Da sind wir für immer zusammen

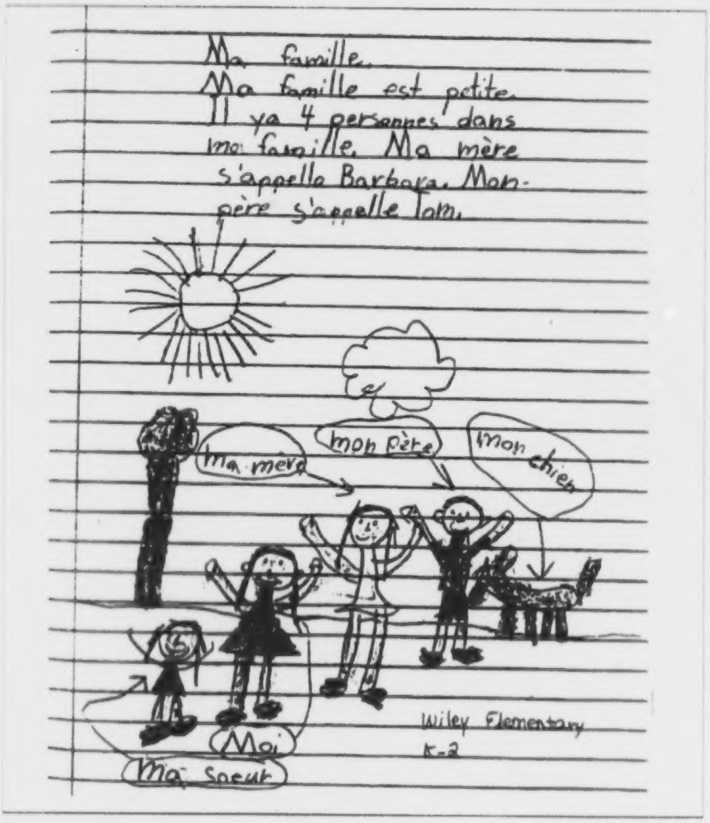
Warum bist du nicht hier?
Du warst meine beste Freundin
Mein Herz schmerzt nach dir
Wird es jemals aufhören?

Meine Freundin, meine Heldin, meine Beraterin,
Du bist von mir genommen,
jetzt ein Engel, der mich ansieht.

To ABBY EDWARDSON 1982-1995 (meine Schwester)

Rose Marie Edwardson
11th grade

30 Rose Marie Edwardson, HS, *German, Lost Sister*

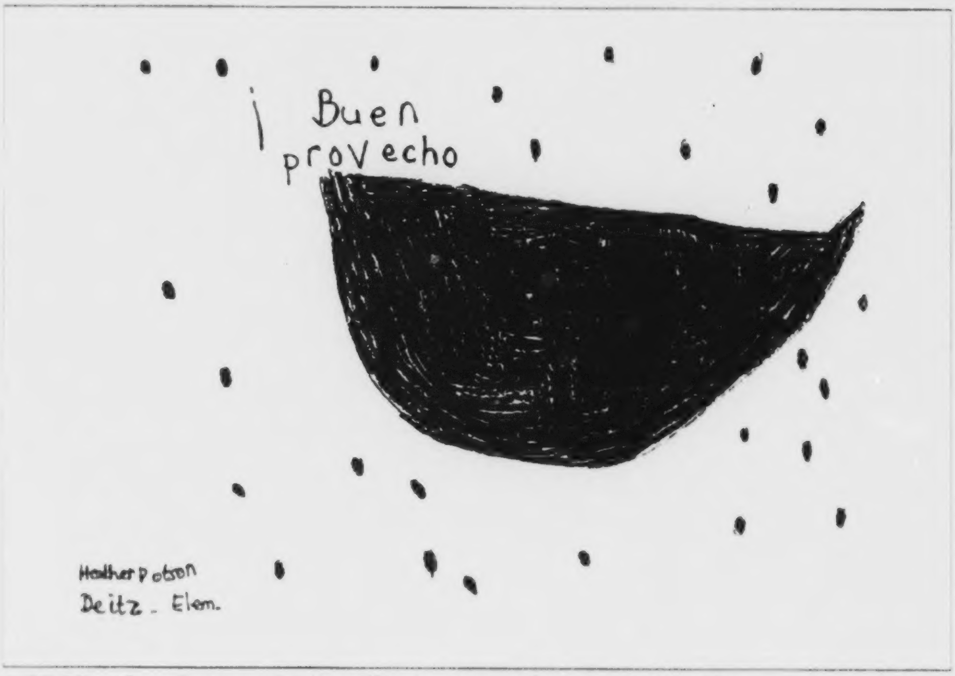


Ma famille.
Ma famille est petite. Il ya 4 personnes dans ma famille. Ma mère s'appelle Barbara. Mon père s'appelle Tom.

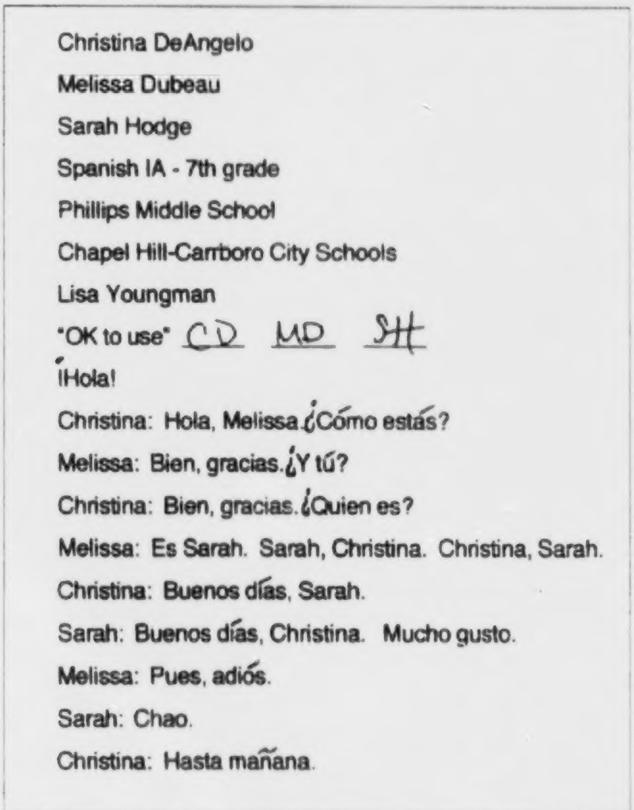
31 ? Elem., *French, Family*

2. *Writing is an extension of listening and speaking.*

Writing in a foreign (second) language is an extension of listening and speaking. Oral discussion of experiences, connection to previous knowledge, and oral exploration of a topic are "as important in the development of the ability to write as writing itself" (Haley-James, 1981). Therefore, one of the major tasks of the foreign language teacher is to build, extend, and refine the oral language. The input received by the students determines their oral and written output. The lack of oral input often results in the students' indifference to the writing task.



# 32 Heather Potson Deitz, Elem., *Spanish, Buen Provecho*


Christina DeAngelo
Melissa Dubeau
Sarah Hodge
Spanish IA - 7th grade
Phillips Middle School
Chapel Hill-Carrboro City Schools
Lisa Youngman
"OK to use" CD MD SH

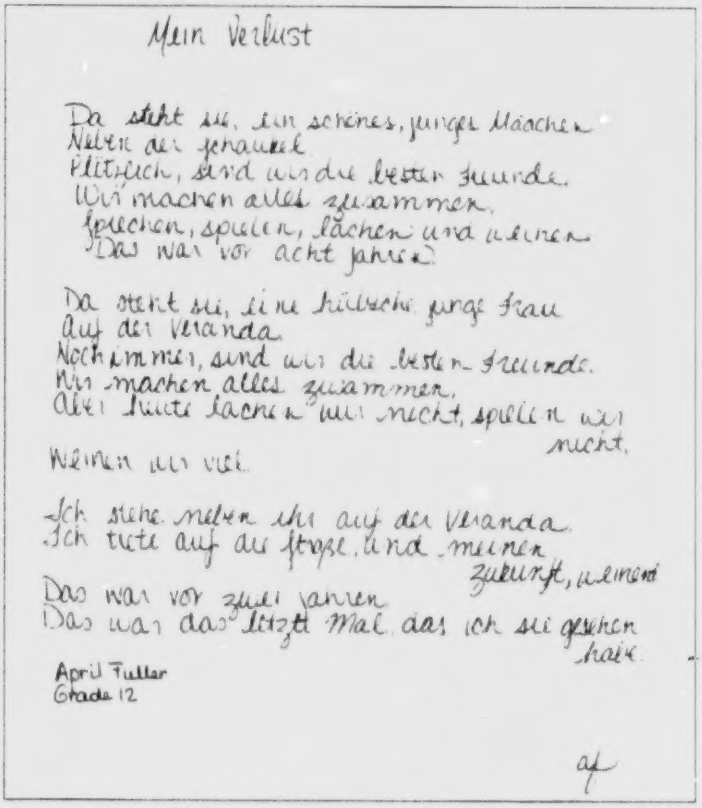
¡Hola!

Christina: Hola, Melissa.¿Cómo estás?
Melissa: Bien, gracias.¿Y tú?
Christina: Bien, gracias.¿Quien es?
Melissa: Es Sarah. Sarah, Christina. Christina, Sarah.
Christina: Buenos días, Sarah.
Sarah: Buenos días, Christina. Mucho gusto.
Melissa: Pues, adiós.
Sarah: Chao.
Christina: Hasta mañana.

# 33 C. DeAngelo, S. Hodge, M. Dubeau, MS, *Spanish, Conversation,*

3. *Students have real reasons to write.*
Writing serves many different purposes in the students' daily life (letters, notes to friends, lists, invitations, etc.). The purposes of writing in a foreign language are not basically different from the other disciplines. What varies is the level of language used. Students beginning the study of a foreign language at any level, elementary, middle, or high school initially resort to language they have already internalized. They are engaged in labeling, copying, writing lists, filling out forms and questionnaires, and writing cards and invitations. As the students' ability to use the language develops, they begin to create with the language to write notes, letters, and narrative and descriptive passages. They organize summaries, reports, and articles as well as express their personal point of view and support it.

At any rate, students are more motivated when their writing task has a clearly identified purpose and reflects a real-life situation duplicating the writing tasks that people do in the real world. When this is taken into account, the written word serves to communicate real information.



Mein Verlust

Da steht sie, ein schönes, junges Mädchen
Neben der Schaukel
Plötzlich, sind wir die besten Freunde.
Wir machen alles zusammen.
Sprechen, spielen, lachen und weinen
Das war vor acht Jahren.

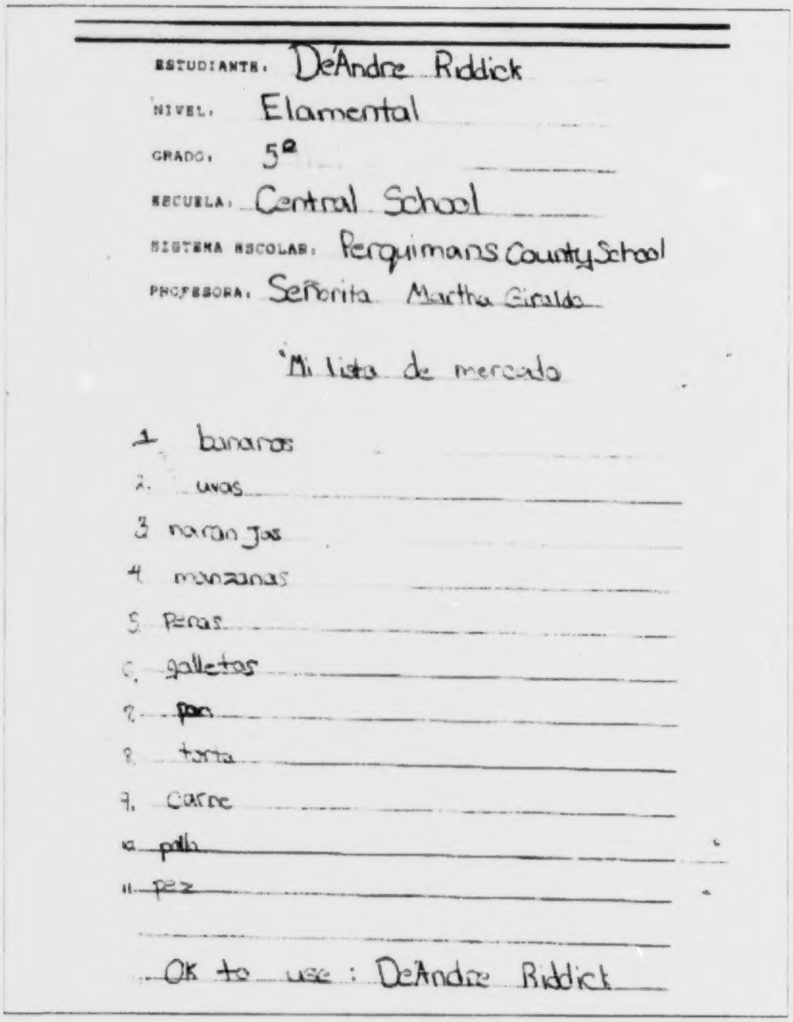
Da steht sie, eine hübsche junge Frau
Auf der Veranda.
Noch immer, sind wir die besten Freunde.
Wir machen alles zusammen.
Aber heute lachen wir nicht, spielen wir nicht.
Weinen wir viel.

Ich stehe neben ihr auf der Veranda.
Ich trete auf die Straße, und meinen Zukunft, weinend
Das war vor zwei Jahren
Das war das letzte Mal, das ich sie gesehen habe.

April Fuller
Grade 12

af

# 34 April Fuller, HS, *German*, *My loss*



ESTUDIANTE: DeAndre Riddick

NIVEL: Elamental

GRADO: 5ª

ESCUELA: Central School

SISTEMA ESCOLAR: Perquimans County School

PROFESORA: Señorita Martha Giraldo

"Mi lista de mercado

1. bananas
2. uvas
3. naranjas
4. manzanas
5. peras
6. galletas
7. pan
8. torta
9. carne
10. pollo
11. pez

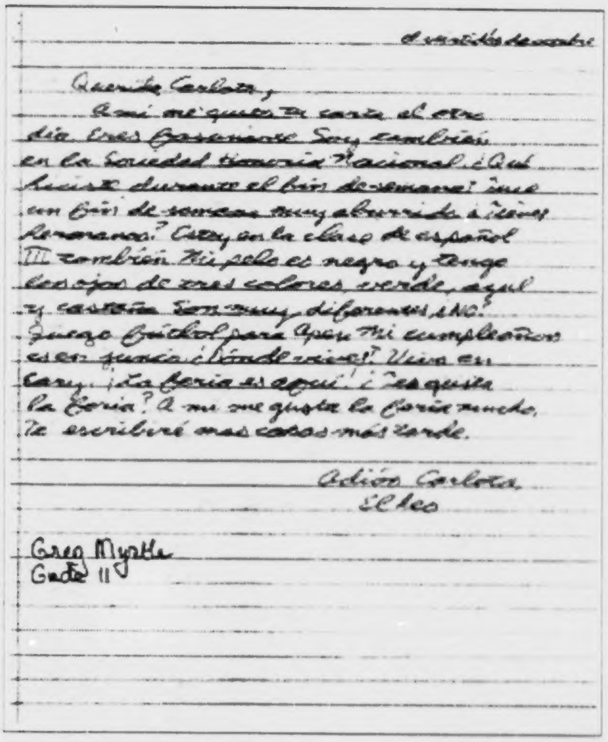
Ok to use: DeAndre Riddick

# 35 Déandre Riddick, Elem., Spanish, Grocery List

4. *Audience is clearly identified.*

As with first language, purpose and audience must be clearly stated. When students write only for the teacher, they have no incentive to vary their writing; therefore, it becomes restricted. If the targeted audience goes beyond the teacher, the writing becomes more meaningful and varied. While finding real audiences and purposes for students' writing may not always be possible, attempts must be made to go beyond the artificial audience limited to the classroom teacher and to vary the tasks when feasible. Furthermore, students who write for different audiences learn to adapt their writing according to the audience and thus become more effective writers.

Possible audiences may include the students themselves (list of chores, journal), the teacher (convincing him/her to delay giving a test), penpals or electronic pals, friends, parents, businesses, etc.



el [illegible] de octubre

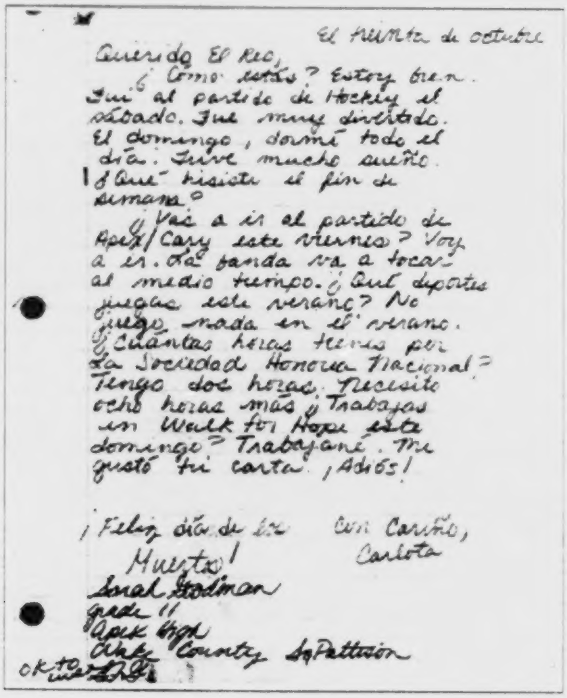
Querida Carlota,

A mí me gustó tu carta el otro día. Eres [illegible]. Soy también en la Sociedad Honoraria Nacional. ¿Qué hiciste durante el fin de semana? Fue un fin de semana muy aburrido. ¿Tienes hermanos? Estoy en la clase de español III también. Mi pelo es negro y tengo los ojos de tres colores, verde, azul y castaño. Son muy diferentes, ¿no? Juego fútbol para Apex. Mi cumpleaños es en junio. ¿Dónde vives? Vivo en Cary. ¡La feria es aquí! ¿Te gusta la feria? A mí me gusta la feria mucho. Te escribiré mas cosas más tarde.

Adiós Carlota,
El Leo

Greg Myrtle
Grade 11 ✓

# 36,#37 Sarah Goodman and Greg Myrtle, HS, *Spanish, Secret Pen Pals*



El treinta de octubre

Querido El Leo,

¿Cómo estás? Estoy bien. Fui al partido de Hockey el sábado. Fue muy divertido. El domingo, dormí todo el día. Tuve mucho sueño. ¿Qué hiciste el fin de semana?

¿Vas a ir al partido de Apex/Cary este viernes? Voy a ir. La banda va a tocar al medio tiempo. ¿Qué deportes juegas este verano? No juego nada en el verano. ¿Cuántas horas tienes por la Sociedad Honoraria Nacional? Tengo dos horas. Necesito ocho horas más. ¿Trabajas en Walk for Hope este domingo? Trabajaré. Me gustó tu carta. ¡Adiós!

¡Feliz día de los Muertos!

Con Cariño,
Carlota

Sarah Goodman
grade 11
Apex High
Wake County Sp Pattison
OK to [illegible]

DOS AMIGAS

por
Carson Padgett
y
Amanda Barnes
4to Grado

Español

# 38, #39 C. Padgett and A. Barnes,
Elem., Spanish, *Two Friends*

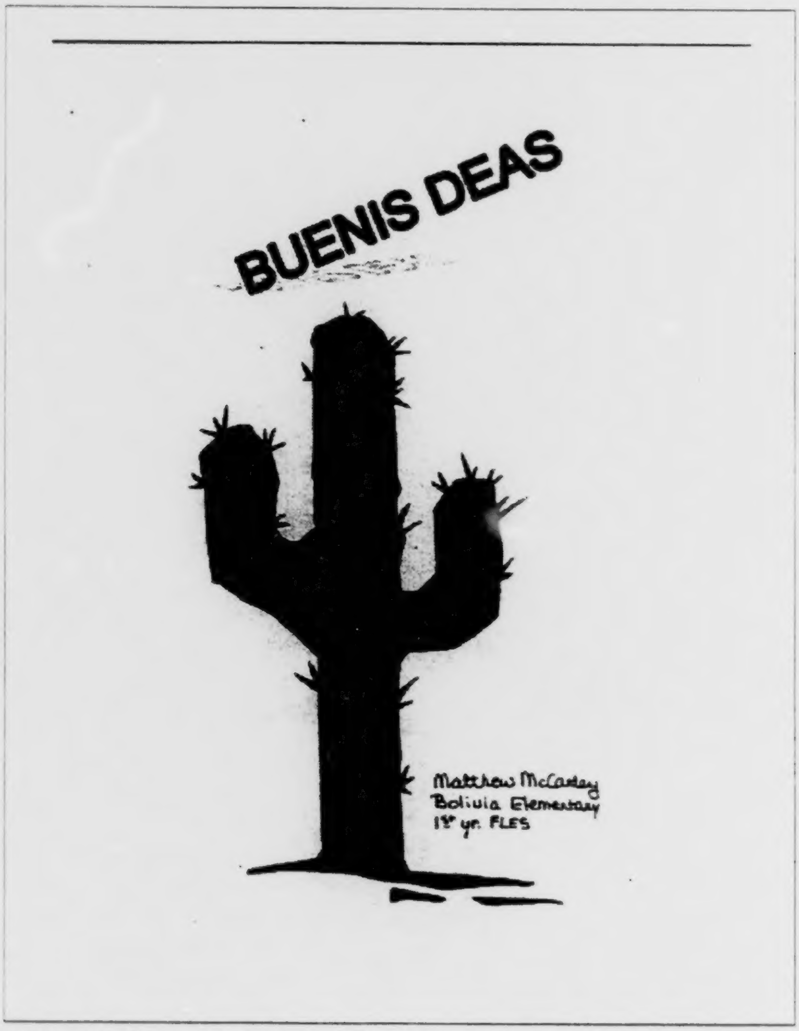
We dedicate this book to our friends and classmates: Jessica Kleekamp, Dominique Hunt, Ashley Harper, Chie Townsend, Kristen Burke, and Rachel Murphy; and especially to our special Spanish teacher, Sra. Kazemzadeh. We also dedicate this book to all of our families.

Carson Padgett and Amanda Barnes

BEST COPY AVAILABLE

5. *There is an acceptance of each writing effort.*
Writing involves some risk-taking. Students need to be comfortable taking risks and they need to know that their efforts are appreciated and valued. To promote risk-taking, teachers may want to ensure that students have a variety of audiences and opportunities for writing. Often students take more chances with the language when they know that the message they are trying to convey is valued over the form.

If risk-taking is encouraged in the classroom, the rubrics used for rating the students' work must be carefully devised to reflect the importance given to that specific criterion.



# 40 Matthew McCarley, FLES, *Spanish, Good Morning*

6. *Process approach to writing is incorporated.*
The process approach to writing is ideally suited to the foreign language class since listening, speaking, and reading can be so naturally integrated with it. Students should have the opportunity and the time to talk about, think about, draft, revise, and edit their work and their peers' before calling it done.

Word processing programs are particularly useful when students are involved with process writing. They facilitate the entire process and are especially helpful with the composing, revising, and editing stages because they do not require that students rewrite their work. Additional computer programs also provide students with endless options (importing graphics, desktop publishing, etc.) as they plan the publication of their product. They help students format their work and produce copies which are clearly legible and professional looking. For these reasons, the inclusion of word processing programs is highly recommended when it is available.

Chapter 2

The Writing Process

- ✔ *Pre-Writing*
- ✔ *Drafting*
- ✔ *Revising*
- ✔ *Editing*
- ✔ *Publishing*

Traditionally foreign language teachers have viewed themselves as teachers of language rather than as teachers of writing. Because of this, they have focused their instruction more on the surface-level structures than on the overall process. Very often, they have received little training on the ways to facilitate writing and as a result they feel frustrated and overwhelmed.

However, foreign language teachers can help their students become better writers by incorporating the writing process and writing strategies within the classroom instruction. The inclusion of writing as a process fosters the non-threatening environment so essential to learning another language. Besides, Zamel's study (1983) underscores the finding that better second language writers treat writing as a process, investigating and explaining their ideas before worrying about grammatical accuracy. A heavy focus on accuracy of grammar, spelling, and mechanics produces writing samples which reflect ordinary structure, simple sentences, perfect spelling, and avoidance of unusual punctuation situations but which show no risks and very little growth.

Writing is a process which involves several steps. Their order is flexible and whenever steps do not fit a particular task, they can be omitted. Writers may not go through all the steps all the time but they need to go through all the steps some of the time. For example, if students never publish their work, they soon get the impression that neatness and accuracy are not important.

The North Carolina Communication Skills Curriculum (1992) describes writing as a multi-stage process which includes pre-writing, drafting, revising, editing, and publishing.

Pre-Writing

This is the most important stage for language teachers and especially foreign language teachers. At this stage, teachers make a conscious attempt to elicit prior knowledge of the topic (schema theory). The purpose and the audience are set. A teacher might say "I think it is time for us to advertise the value of languages since foreign language week is close" or "To celebrate foreign language week, why don't we write books which will be shared with students at the elementary level ?" Models and samples are introduced, studied, and discussed. Some specific teaching of grammar, punctuation, and genres might be done. Students might exchange ideas and/or discuss different approaches. Finally, they start their papers by finding ideas and organizing them.

This stage proves to be very challenging to foreign language students who are very limited by their small vocabulary, especially at the beginning levels. In the foreign language classroom, teachers may need to encourage students to generate vocabulary and grammatical structures relevant to the topic or they may themselves demonstrate proper use of mechanics and grammatical structures likely to be needed. Contrary to the first language (L1) classroom, where students can generate ideas first, the foreign language (L2) students are restricted from expressing ideas by their small lexicon. The language often determines the ideas which can be expressed. Therefore, when they write, foreign language students become involved not only in the discovery of ideas but also in the discovery of language (Scott, 1996).

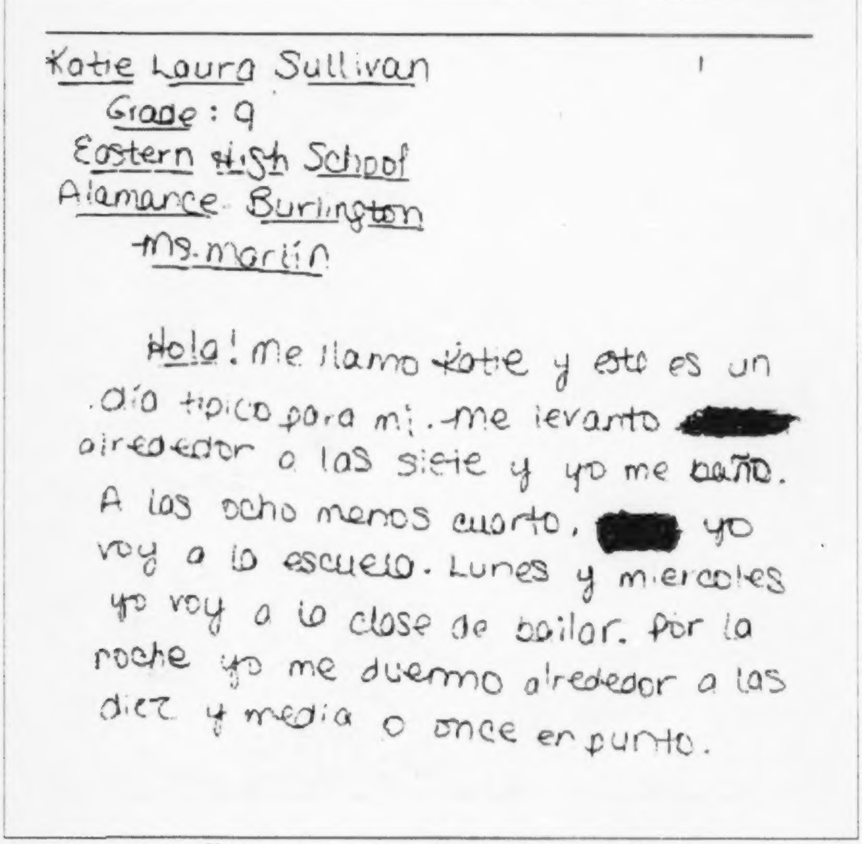
The pre-writing stage is especially important because it helps students see that listening, speaking, reading, and writing are not isolated activities but are indeed interrelated and are mutually supportive.

Drafting

At the drafting stage students write their ideas down using some of the notes, language, and structures generated during the pre-writing activities. Students need to be aware that their first draft does not have to be perfect and that the purpose of this activity is to get words on paper. Teachers who monitor by walking around the classroom need to avoid focusing on accuracy and need to concentrate on helping students get something down on paper.

In a first draft, spelling is not always accurate, students may have blanks or words which are crossed out and their sentences may be grammatically imperfect. Some students may also have some English words inserted.

Too often, foreign language students and teachers end the writing assignment after all ideas have been written down on paper on their first draft. Writing is not seen as an on-going process but rather as a product.



Katie Laura Sullivan
Grade : 9
Eastern High School
Alamance Burlington
Ms. Martin

Hola! me llamo Katie y esto es un
día tipico para mi. Me levanto [redacted]
alrededor a las siete y yo me baño.
A las ocho menos cuarto, [redacted] yo
voy a la escuela. Lunes y miercoles
yo voy a la clase de bailar. Por la
noche yo me duermo alrededor a las
diez y media o once en punto.

41 Katie L. Sullivan, HS, *Spanish, Words Crossed Out*

8th Grader

Mi Familia

By: Lara Johnson

Mi familia es muy grande. Tiene 14 personas en mi familia. Mi familia vives en la casa de muy muy grande. Mi casa es cafe y negro y gris. Mi casa tiene 100 bedrooms. Mi familia es muy bueno.

Mi mama's nombre es Andrea. Mi mama tiene cafe pelo y azul ojos. Mi mama es muy bonitas. Mi papa's nombre es Lawrence. Mi papa tiene cafe pelo y cafe ojos. Hay tiene quatro hermanas. Santana, 20, Reed, 17, Summer, 16, Ashlyn, 22. Santana tiene rubio pelo y azul ojos. Reed tiene cafe pelo y cafe ojos. Summer tiene rubio pelo y cafe ojos. Ashlyn tiene rubio pelo y verde ojos. Mi abuelo's nombre es Cecil. Mi abuelo tiene blanca pelo y verde ojos. Mi abuelo es 58. Mi abuela's nombre es Shirley. Mi abuela tiene cafe pelo y cafe ojos. Mi abuela es 60. Hay tiene una tia. Mi tia's nombre es Lana. Lana tiene rojo pelo y azul ojos. Mi tia es 37. Hay tiene dos tios. Sellamos Art y Richard. Mi familia tiene una favorita amigo. Mi familia's amigo's nombre es Mimi. Mimi was a homeless person mi familia found on the streets with her perro, Sparkey. Mimi vive en mi familia's casa. Mi familia tiene dos perros. Sellamos Sugar y Spanky. Mi familia tiene horses, too. Mi horses nombres are Lady, Poco, Jollie, Princess, Mickey, Pete. Hay lemora mi familia.

The End

Lara Johnson
8th Grade
Beulaville Elem.
Duplin County
Señora Graham

# 42 Lara Johnson, MS,
Spanish, Words In English

29

Revising

When students are engaged in revision, they take a closer look at their papers to make sure that they have expressed themselves clearly and that they have varied their language. They look at organization and sequencing of ideas.

During the revising stage, students may be involved in teacher-student conferences, they may trade their paper with a peer, or they may read it to a small group of peers in order to get their reaction, suggestion, or validation of what they have written.

When students are first involved in peer review they are hesitant to comment negatively on another student's paper; for this reason, they will need to have some guidelines or a checklist to help them focus their positive comments as well as their suggestions or requests for clarification. (See section on Assessment for sample checklists.)

Changes in the writing are incorporated at this stage and can involve clarification of ideas as well as rewriting of entire parts. The drafting and revision stages can go back and forth until the students are satisfied that the writing cannot be improved.

Editing

This stage is mainly concerned with grammatical accuracy, punctuation, spelling, and capitalization. Traditionally, this has been the main focus of foreign language writing. While accuracy still holds an important place in foreign language writing, it must not be the sole criterion used to rate/grade a paper. (See section on Assessment for sample writing rubrics.)

Teachers may need to take advantage of this time to teach mini-lessons, lasting from five to ten minutes, to address common weaknesses identified in the draft or through monitoring the students' work.

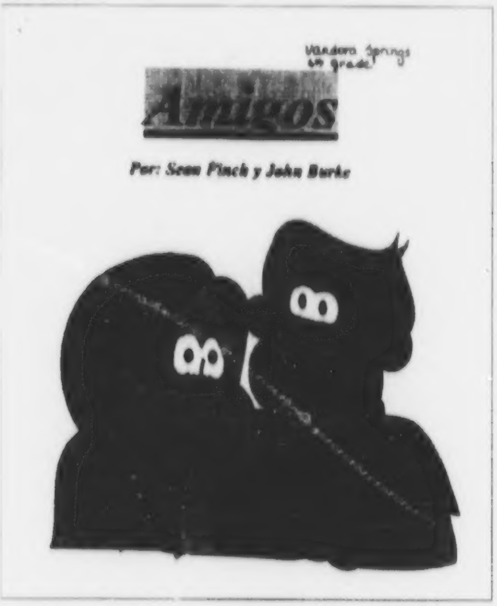
The editing stage is especially important when the writing is to be published because special emphasis is placed on neatness and accuracy.

Word processing programs as especially useful with the revising stage as they encourage students to make quick corrections on the computer without having to rewrite the entire text.

Publishing

Papers are ready for distribution and are shared with their intended audiences. Publishing validates the students' writing and reinforces the notion that writing takes place to communicate. It advertises the importance of the students, of their ideas, and of their efforts. Publication needs to happen immediately and not be postponed for a lengthy period of time because, in the students' view, the time delay lessens the importance of the finished product.

Not all the students' papers will be readied for publication. Writing, at times, is done for ourselves (journals, diaries, etc.) and not for sharing with outside audiences.

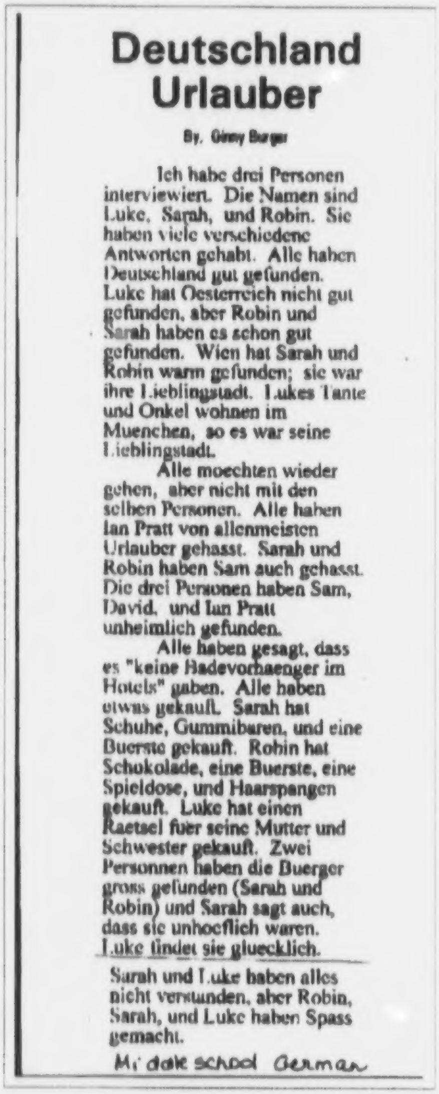


Vandora Springs 6th grade

Amigos

Por: Sean Finch y John Burke

# 42 Sean Finch and John Burke, Elem., *Spanish*, *Story*



Deutschland Urlauber

By. Ginny Burger

Ich habe drei Personen interviewiert. Die Namen sind Luke, Sarah, und Robin. Sie haben viele verschiedene Antworten gehabt. Alle haben Deutschland gut gefunden. Luke hat Oesterreich nicht gut gefunden, aber Robin und Sarah haben es schon gut gefunden. Wien hat Sarah und Robin warm gefunden; sie war ihre Lieblingstadt. Lukes Tante und Onkel wohnen im Muenchen, so es war seine Lieblingstadt.

Alle moechten wieder gehen, aber nicht mit den selben Personen. Alle haben Ian Pratt von allenmeisten Urlauber gehasst. Sarah und Robin haben Sam auch gehasst. Die drei Personen haben Sam, David, und Ian Pratt unheimlich gefunden.

Alle haben gesagt, dass es "keine Badevorhaenger im Hotels" gaben. Alle haben etwas gekauft. Sarah hat Schuhe, Gummibaren, und eine Buerste gekauft. Robin hat Schokolade, eine Buerste, eine Spieldose, und Haarspangen gekauft. Luke hat einen Raetsel fuer seine Mutter und Schwester gekauft. Zwei Personnen haben die Buerger gross gefunden (Sarah und Robin) und Sarah sagt auch, dass sie unhoeflich waren. Luke findet sie gluecklich.

Sarah und Luke haben alles nicht verstunden, aber Robin, Sarah, und Luke haben Spass gemacht.

Middle school German

# 43 Ginny Burger, MS, *German*, *Story*

Writing Process and Classtime

The writing process does not need to always start and finish in one class period. Depending on the time constraints, the process can be spread over several days with some work done orally, some in writing, or some as homework assignment. Following is a suggested timeline and two sample lessons spanning several days.

Writing Process Sample Timeline

Prewriting possibilities

Clustering
Brainstorming
Freewriting
Listing
Journal
Interviewing

Write draft and bring to class

Revising: Content and Organization

Peer Revision
Traditional Exercises

Check if the composition has:

1. Considered the reader: age knowledge, interests.
2. An introduction which is stated clearly.
3. A body in which you give two or three reasons to support your opinions.
4. Facts, examples, physical descriptions or personal experience to develop each of your reasons.
5. A conclusion that:
    a. Summarizes the content of the body.
    b. Makes a final comment about the opinion you stated in the introduction.

Write second draft and bring it to class.
Editing: Vocabulary, grammar, spelling, punctuation.

Peer Revision
Traditional Exercises

Check if the composition has:

1. Appropriate word choice.
2. Avoided word repetition.
3. Correct agreement between subject/verb and noun/adjective.
4. Correct spelling. (Make sure by checking the dictionary.)
5. Correct punctuation. (Make sure by reading the composition aloud.)

Write final version of the composition and submit it to the teacher.

Scott, Renée. "Changing Teachers' Conceptions of Teaching Writing: A Collaborative Study." *Foreign Language Annals*, p. 245, Summer 1995.

Elementary Lesson/ Animals

Day 1

Students are told that they are going to write a class big book and that each student will be contributing one page along with the recording of that one page to the big book. This book will be loaned to each student to take home and to read. The following activities are devised to help students reach this goal.

- *Students brainstorm orally all the animals they know as well as words related to animals (including body parts, habitat, food they eat, adjectives of colors/size, etc.)*
- *Teacher lists the words on a transparency as they are called out.*
- *At this point the teacher tries to elicit words which may be missing for the upcoming task (e.g., students may be overlooking words related to how animal move).*

The brainstorming activity helps the teacher assess what the students already know about the topic. It enables the students to connect the new learning to what they already know.

Day 2

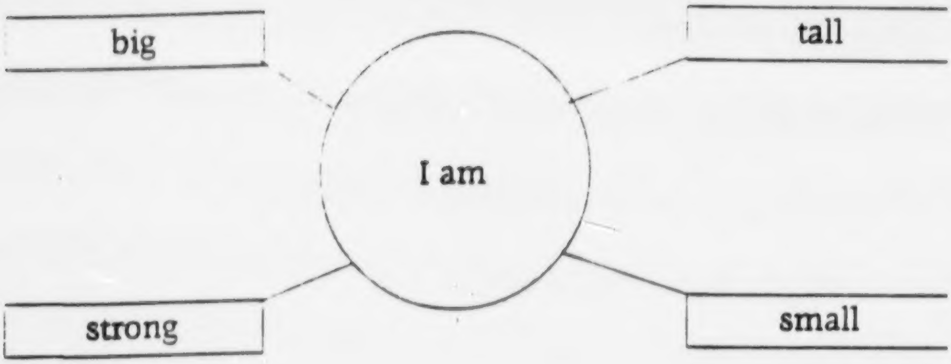
- *Students copy the words from the overhead organizing them in predetermined categories (animal words, habitat, parts of body, etc.) or any other category they want. This works especially well if you can group students in pairs with one recorder and one reporter. Students can do this on poster paper, a transparency, or a plain sheet of paper.*
- *Get group reports.*

This activity helps students organize their knowledge while involving them in the very basic task of copying. Copying becomes a challenge because the students are copying for a purpose and are engaged in a cognitively demanding task at the same time.

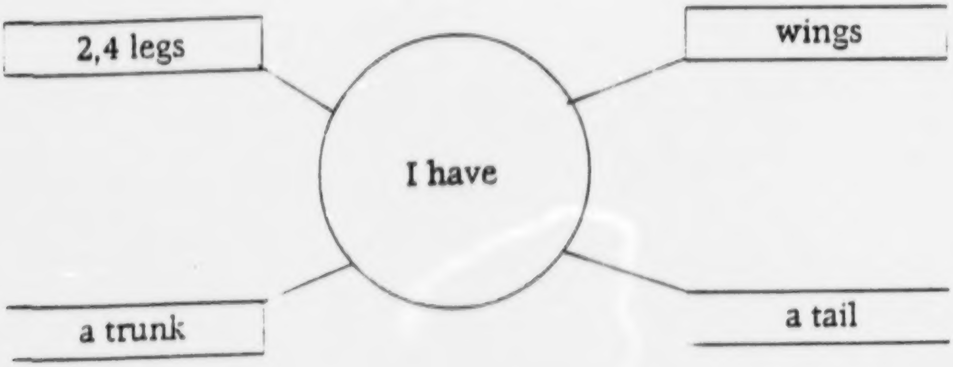
Day 3

The following activities are designed to serve as the frame to help students with the necessary vocabulary and structures needed to write the big book.

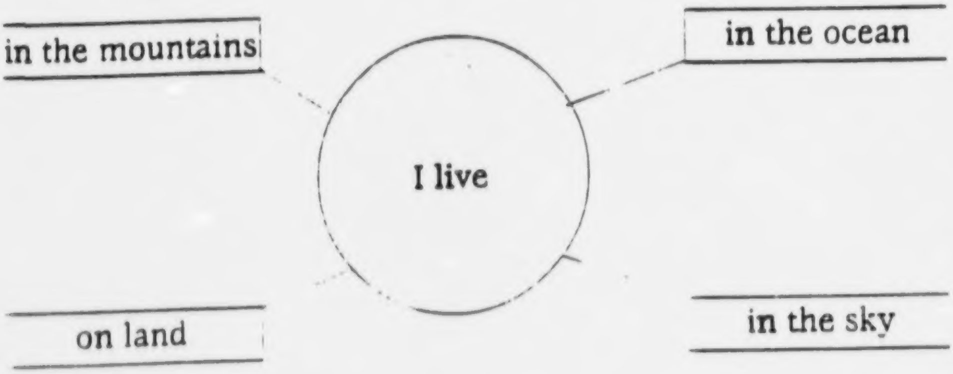
- *Draw a web on the board, on a transparency, or on a piece of poster paper. This web is designed to elicit characteristics of animals in general. Additional spokes can be added as needed. Students generate what goes on the web. At this point the structure "I am" is reintroduced and practiced with a variety of descriptors.*


big
tall
I am
strong
small

- *Do a second web reinforcing the body parts along with the expression "I have."*

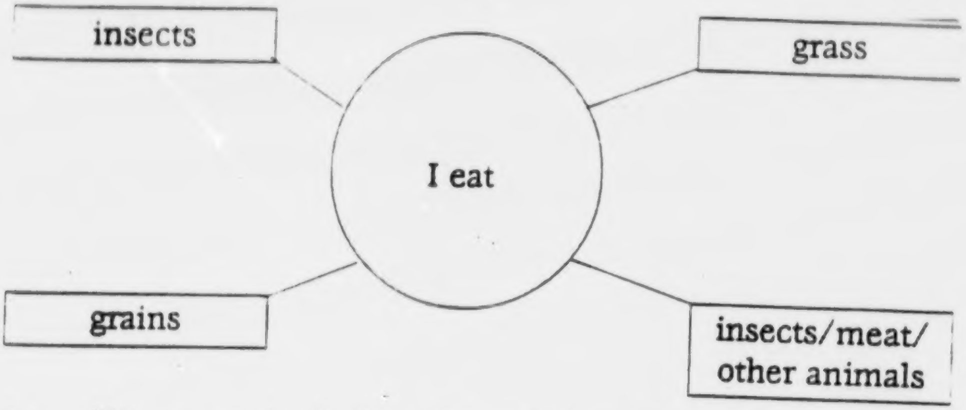

2,4 legs
wings
I have
a trunk
a tail

- *Finish the day with a third web listing habitat and the expression "I live."*


in the mountains
in the ocean
I live
on land
in the sky

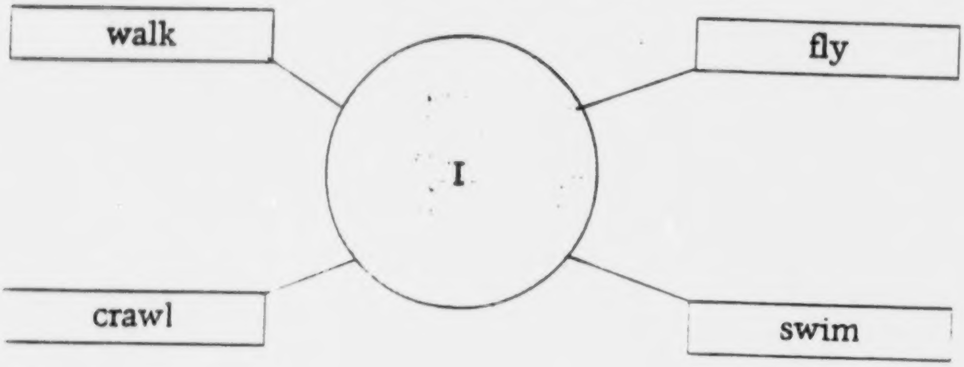
Day 4

- *Do a small web with foods animals eat and the expression "I eat" in the center.*


insects
grass
I eat
grains
insects/meat/
other animals

- *May want to play St. Saens Carnival of Animals and move about as suggested by the music to review ways of moving about.*

- *Do another web with means of locomotion for animals.*


walk
fly
I
crawl
swim

Day 5

- *Write for them a practice paragraph which takes a sentence from each of the webs and which asks "Who am I ?"*

Example:

Who am I?
I am tall, big, and gray.
I have four legs and a trunk.
I live on land.
I eat grass.
I walk and run.
Who am I?

- *Students, alone or in pairs, select an animal in their mind and do the same kind of paragraph for their own selected animal.*

Day 6

- *Students read their paragraph to the class one by one while their peers guess the animal being described.*

Day 7

- *Students make revisions to cards based on student input, they edit using pictionary, class dictionary, peer input, etc.*

- *Students rewrite or use a word processing program on the computer to enter their text. They illustrate their own page and decide how the big book should be introduced and how it should conclude.*

Day 8

- *Finished product is introduced and read by the whole class. A second reading includes individual volunteer students. A third reading involves the taping of the book with each student reading his/her own page.*

- *Plans are made for checking out the book (and tape).*

Secondary Lesson/Countries (France)
Intermediate Level Students

This unit focuses on giving the students some awareness of France, its climate, location, tourist areas, etc. The following activities can be adapted to concentrate on one region if needed. Ultimately, students produce three posters or brochures, one about France, one about the United States, and one about the commonalties of both countries.

Day 1

- *As students enter the classroom give each one a strip of paper which includes some facts about France (e.g., geography, location, climate, kind of government, etc.) Preferably, each strip of paper contains different information.*

- *Ask them to move around the classroom and share their information orally with as many of their peers as possible (5 min.).*

- *Collect the strips of paper. Reconvene as a class and in a whole class activity write on an overhead the information students recall from this activity. Write sentences at random as they are called out to you.*

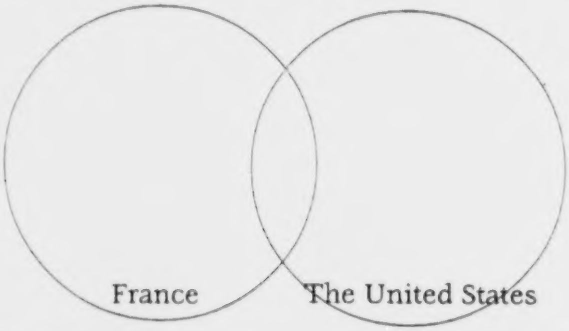
- *Ask students to form small groups and to organize the sentences in a logical fashion (can use graphic organizers or other means of displaying the information). Selected groups present to the whole class.*

Day 2 -3

- *Conduct additional reading/teaching about information you want your students to know about France. Involve them in research at the library and on the Internet if appropriate. This step can last several days depending on the students' level and the depth of the content.*

Day 4

- *Do a Venn diagram with two interlocking circles on the board. One is for France and one is for the United States. The shared part represents the commonalties between the two countries.*



- *Have students generate orally facts to be incorporated in the appropriate circle if the information they give is specific to one country only or in the middle if the information applies to both county. Discuss appropriateness of responses throughout the activity.*

- *Group students in groups of three. Tell them that they are now going to pull this information together in a series of three illustrated brochures or posters to be shared with other schools during foreign language week (one about France, one about the United States and one about the commonalties shared by both.) With this assignment ask them to include at least three additional facts of interest per country.*

  Show models of existing brochures and posters. Share and discuss the rubrics and the criteria you will be using to grade their pamphlet.

  Each group of three will determine how to approach the task: Should it be divided? Who will be responsible for what?

- *Review with them the steps in the writing process.*

- *Students start writing their first draft.*

Day 5

- *Students continue to re-reread and revise what they have; they seek their peers' input and clarification.*

- *Teacher monitors by asking questions when needed. At this time, more effort is spent on the content rather than the form.*

- *Teacher teaches mini-lessons on common weaknesses identified during the monitoring.*

- *Some students may be ready to start editing. They resort to dictionaries, their own textbook for grammatical questions, or to each other for suggestions. At this stage emphasis is placed on accuracy since they will publish the final piece.*

Day 6

- *Students work on their final pamphlets or posters. Access to computer desktop publishing is provided for them. A variety of resources from Internet, clip art, magazines, or drawing tools is available to them to facilitate their task.*

Day 7

- *Brochures and/or posters are shared with the class and plans are made to share them with the other schools.*

- *Students enter their reflections about this project in their learning log (see Learning Logs for additional details).*

Chapter 3

Writing Strategies

Students of foreign languages do not always see the connection between first and second languages. They fail to realize that the two languages deal with specific communication skills, processes, and strategies shared by both. Many teachers have heard the familiar complaint "You mean I have to write a paragraph as I do in English, but this is not an English class."

Foreign language teachers can help students identify and implement strategies for writing in the second language. They can teach and model a variety of strategies to help students become aware of the possibilities available to them. According to Chamot and O'Malley (1994) students who have been taught to use strategies in the second language class and who have experienced positive results when they applied them become better learners than those who are not using strategies

Pre-Writing Strategies

- *Brainstorming* - uncensored pouring out and writing of ideas. It is a good way to generate ideas. Students list as many words, phrases, or ideas as possible on a selected topic. All words are accepted and no criticism is allowed. Brainstorming can be done as a class exercise, in groups, pairs, or individually.

  Depending on the students' level of language, the writing down of ideas can be done by the teacher or by the students themselves. The foreign language teacher may need to provide some guidance by asking questions to elicit vocabulary and structures associated with the selected topic. A brainstorming activity could involve asking the foreign language students to list everything they can pertaining to lunchtime. A typical list might include the following in the target language:

  > *pizza, the cafeteria, my friends, tea, school, noon, I eat, sandwich, good, bad, water, juice, banana, orange, ham, I drink, I like, lunch, I am hungry, French fries, etc.*

At times, students may call out a word in English, it is up to the teacher to determine whether it is appropriate to give a translation of the word.

- *Word banks* - lists of words related to a topic. Word banks are especially useful with beginners of the language who have a small lexicon. They can be generated by the students or can be assigned by the teacher. They help students make the connection between what they want to write about and the background knowledge they have of the topic.

- *Drawing and sketching* - visual representation of ideas or concepts. Drawing and sketching enable students to illustrate ideas for which they do not have the language. Rebus stories are an example of drawing incorporated in a written product. Drawing and sketching are also effective strategies to assess listening and reading comprehension.

- *Discussing with class and/or peers* - sharing ideas and thoughts with others. Discussions allow students to clarify their thinking, expand on their ideas, and organize their thoughts. In a foreign language class, the discussion may be teacher-directed with beginners of the language so that students do not fall back on the use of English to express their ideas. However, intermediate and advanced students can benefit from one-on-one discussions in the target language with their peers or teachers.

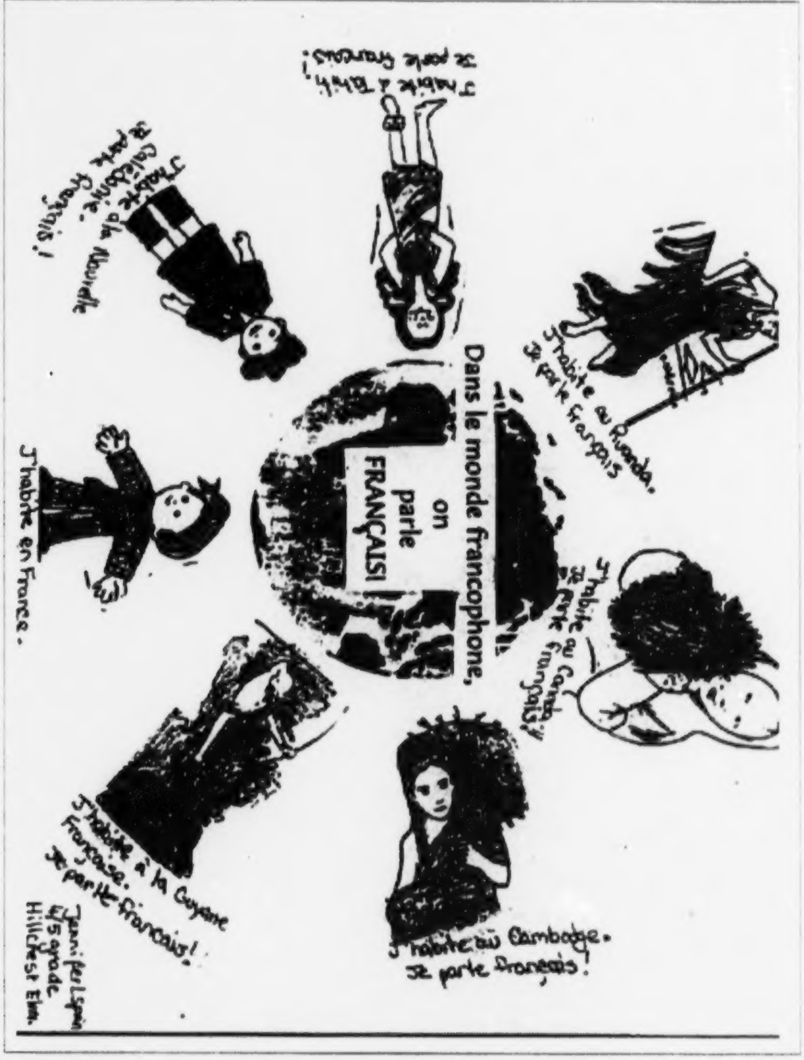
- *Imaging* - visualizing in their mind. This strategy helps students create a picture in their minds. It generates feelings and emotions, as well as past experiences. Imaging is especially effective to visualize details and can be guided by questions in the target language such as "What does it look like? What are the smells surrounding it? How does it feel?"

- *Notes* - writing down key words and concepts in abbreviated, verbal, graphic, or numerical form. Charts may be used to help students take notes from reading and listening passages and/or to generate notes as preparation for a writing task. Notes can also include students' impressions of given topics and/or reading selections.

  More advanced foreign language students can take notes to jot down some of the key elements they want to address. They may also take notes when viewing a film/video or listening to a tape, another person, or a broadcast prior to summarizing it.

Beginners of the language may want to write some key words they want to include in a writing piece. For example, in writing about one's pet, a student may jot down: *dog, black, nice, likes cheese, Toby.*

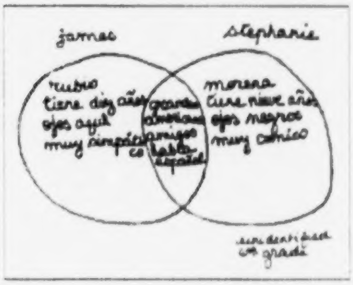
- *Using patterns (sentences, books, etc.) and repeating familiar* elements - using patterns and repetitious elements provides students with a scaffold on which they can build. These frameworks allow them "immediate access to the meanings and pleasure of print" by making the story highly predictable (Boyle, Peregoy, 1990). Refrains and rhymes are two examples of patterned reading and writing.


Dans le monde francophone, on parle FRANÇAIS!
J'habite à Tahiti! Je parle français!
J'habite à la Nouvelle Calédonie. Je parle français!
J'habite au Rwanda. Je parle français
J'habite au Canada. Je parle français!
J'habite au Cambodge. Je parle français!
J'habite à la Guyane Française. Je parle français!
J'habite en France.
Jennifer Spain 4/5 grade Hillcrest Elem.

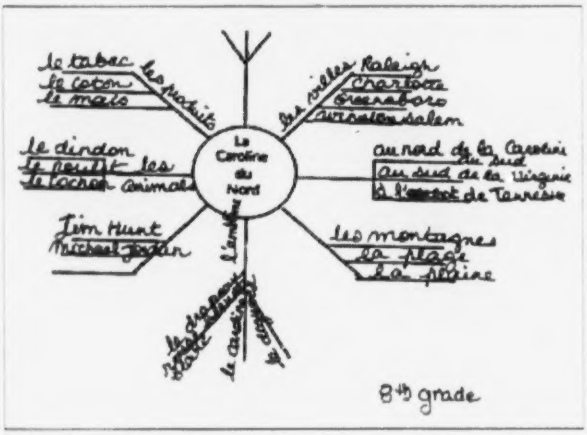
# 45 Jennifer L. Spain, Elem., *French, Patterns*

- *Graphic organizers* - visual frame for eliciting, organizing, and developing background knowledge. They are also useful for predicting, exploring, and expanding the learners' concepts. Graphic organizers can take several forms some of the most common are webs, Venn diagrams, clusters, knowledge charts, advance organizers, semantic webs, flow charts and story maps. The use of graphic organizers is not limited to the pre-writing stage but can be included in the revision stage as well. (See Appendix for sample graphic organizers.)

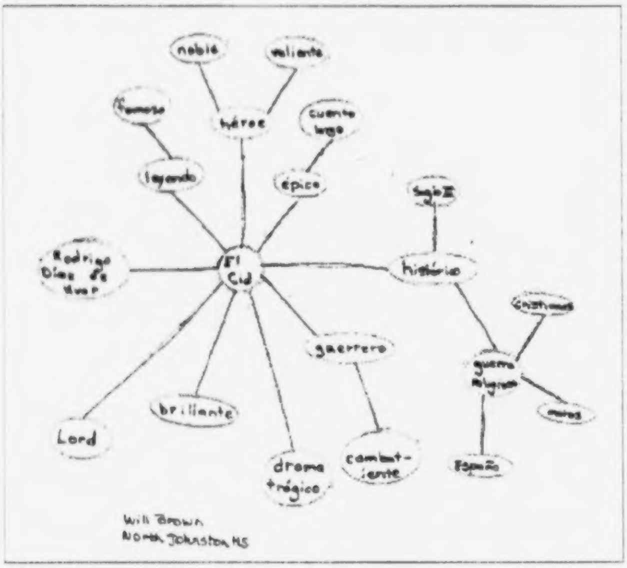
  Graphic organizers are especially useful with second language learners because they couple the visual and the verbal.


james
stephanie
rubio
tiene diez años
ojos azul
muy simpático
morena
tiene nueve años
ojos negros
muy cómico
grande
americano
amigos
habla español
6th grade

# 46 ?, Elem., *Spanish, Venn Diagram*


La Caroline du Nord
les produits
le tabac
le coton
le maïs
les villes
Raleigh
Charlotte
Greensboro
Winston-Salem
au nord de la Caroline du Sud
au sud de la Virginie
à l'ouest de Tennessee
les animaux
le dindon
le poulet
le cochon
Jim Hunt
Michael Jordan
les montagnes
la plage
la piscine
l'ambiance
8th grade

# 47 ?, MS, *French, Web*


El Cid
noble
valiente
héroe
famoso
cuento largo
leyenda
épico
Rodrigo Díaz de Vivar
histórico
cristianos
guerrero
guerra
brillante
moros
Lord
drama trágico
combatiente
España
Will Brown
North Johnston HS

# 48, Will Brown, *Spanish, Graphic Organizer*

- *Classifying attributes* - organization of ideas in groups according to set criteria. Students can determine the criteria themselves (e.g., classify the following words into three different groups and give each a name: apple, sun, grass, squash, leaves, bananas, cherries, stars, sunflowers, cardinal, color of envy). They also can organize the information according to pre-set criteria (e.g., classify the following words into groups of home, community, and school: teacher, bank, bedroom, attic, notebook, chalk, policeman, stop light, restaurant, gym, dishwasher).

  Classifying enables students to establish and see the connections between different ideas.

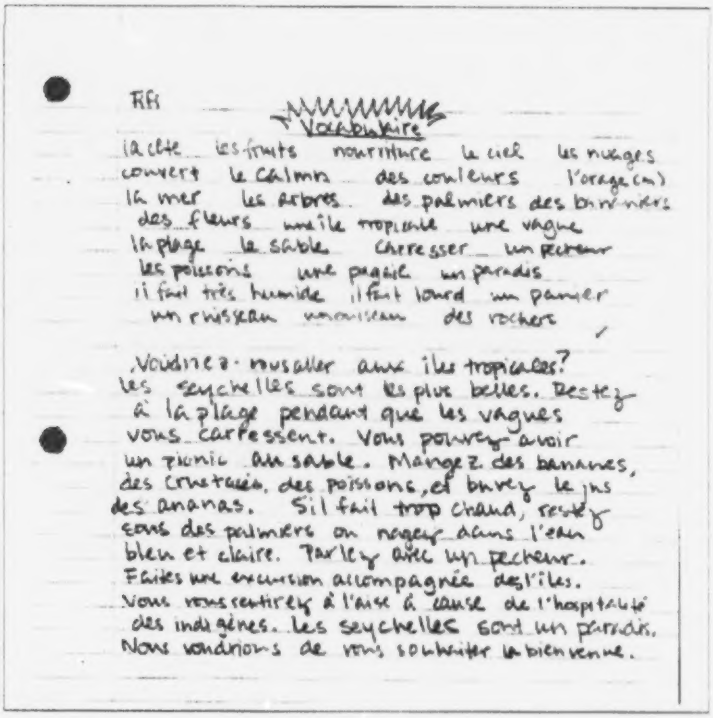
- *Dictations* - writing down what someone else is saying. While dictations are most useful to assess listening comprehension, they also give the learners some alternative models for addressing a writing task.

- *Researching and gathering data* - accessing additional information. This can take many forms including viewing videos, reading, talking, interviewing, and looking in reference books such as the encyclopedia, atlases, and dictionaries.

  Students in elementary schools might be involved in reading books written by other students, in perusing through materials which have been gathered for them, or in interviewing each other or family members. Students with more language will be able to access encyclopedia and other reference books in the target language.

Drafting Strategies

- *Using notes taken during pre-writing activities* - starting point for writing. It helps students expand on the ideas generated during the pre-writing activities. It is especially useful with students who do not know what to write about as it provides them with a skeleton of ideas to be included. This strategy is especially useful for second language learners whose ideas are restricted by their limited vocabulary.



RH

Vocabulaire

la côte les fruits nourriture le ciel les nuages
couvert le calme des couleurs l'orage (m)
la mer les arbres des palmiers des bananiers
des fleurs une île tropicale une vague
la plage le sable caresser un pecheur
les poissons une pagaie un paradis
il fait très humide il fait lourd un panier
un ruisseau [illegible] des rochers

Voudriez-vous aller aux îles tropicales?
les Seychelles sont les plus belles. Restez
à la plage pendant que les vagues
vous carressent. Vous pouvez avoir
un picnic au sable. Mangez des bananes,
des crustacés, des poissons, et buvez le jus
des ananas. S'il fait trop chaud, restez
sous des palmiers ou nagez dans l'eau
bleu et claire. Parlez avec un pecheur.
Faites une excursion accompagnée des îles.
Vous vous sentirez à l'aise à cause de l'hospitalité
des indigènes. Les Seychelles sont un paradis.
Nous voudrions de vous souhaiter la bienvenue.

# 49 RH. HS, *French, Using Notes Taken During Pre-Writing Activities*

- *Free writing* - writing down what comes to mind regardless of organization, spelling, or accuracy. This allows students to get started with their first draft.

- *Sentence completions* - providing students with options. Sentence completions may address the different ways to begin or to end a paragraph or a story or they may focus on vocabulary needed to describe or narrate a story.

- *Journal writing* - writing down personal ideas and thoughts in a notebook. When writing is done for oneself or for a few selected persons, attention is paid to the communicative message rather than to the form. Journal writing allows students to take risks and to experiment with the language without feeling inhibited by the grammatical accuracy and the proper use of mechanics.

With more advanced students, journals can also provide a starting point for a longer writing assignment.

Dialogue journals and learning logs can also be included as they provide students with self-reflection about their own learning. (See sections on Dialogue Journals and Learning Logs for more details.)

Revising Strategies

- *Re-reading* - asking oneself questions such as: "Did I state the topic in the introduction? Did I provide enough details? Did I organize my ideas logically? Did I leave out something important? Is the information accurate and relevant to the topic?"

- *Peer or group reviews* - seeking input and clarification from other students. During peer review, students make suggestions for improving the draft, they ask for clarification of ideas, for elaboration of details, and they comment on other elements of the draft as well.

  When first involving students in peer reviews, it is useful to provide sample questions or checklists to guide them in this process and to give them a sense of direction. (See section on Assessment: Peer Editing for further details.)

- *Language expansion and sentence combining activities* - providing students with opportunities for varying sentence structure and length. Such activities enable students to move beyond the subject/verb/object format by encouraging them to combine two or three different statements in various ways to make their sentences more complex. Language expansion and sentence combining activities can be based on the students' writing and can be introduced in a mini lesson to illustrate the different ways in which sentences are constructed.

  A sample language expansion activity to be used with beginners of the language at the elementary level is illustrated in the chart on the following page.

- *Oral cloze activities* - helping students develop word choices and discuss alternative words. In a typical written cloze activity words are deleted at regular intervals. The reader supplies the missing words by using a word bank or by writing words from memory. Cloze activities are generally used to assess reading comprehension; however, when used orally, the teacher can elicit words with would fit logically within a given context and can discuss why some words may be better suited than others.

- *Rearranging words within sentences* - getting the best effect of words. This allows students to see how the placement of words affects the meaning of the sentences. Rearranging words within sentences also allows for variation of sentence patterns.

Sample Activity for Word Expansion

1. A sample activity for word expansion to be used with beginners can involve setting up on the board three categories accompanied by matching pictures:

1.	2.	3.
the cat	buy(s)	the turkey
the dog	watch(es)	the pig
the boy	dislike(s)	the rabbit
the teacher	eat(s)	the pencil
the principal	like(s)	the class

Have students coming to board to pick one picture from category 1, one from category 2 and one from category 3 to form a sentence. Each student reads his/her own sentence and questions are asked to verify that the sentence is logical.

After students are feeling comfortable making sentences, the pictures are replaced by the words matching the pictures and students make sentences with words from categories 1, 2, 3.

Then a fourth category is added and students are asked to make sentences using 1,2, 3, and to add a word from the fourth category by using the word and (or the word with.) Once again students are asked to make a variety of sentences following the pattern 1,2,3, *and/with*, 4.

Finally, in groups or pairs students are asked to generate in writing as many sentences as possible. (Activity adapted from Pablo Giron, Spanish Teacher.)

Adjectives could also be introduced at this time to make the sentences more complex.

Teachers may prefer resorting to color coding a series of pictures and words (person cards: green; verb card: red; food card: yellow) and have students make sentences using first pictures and then words of every color. (Suggestion by Fran Grantham, French Teacher.) Once again a connector such as *and* can be introduced for students to make more complex sentences.

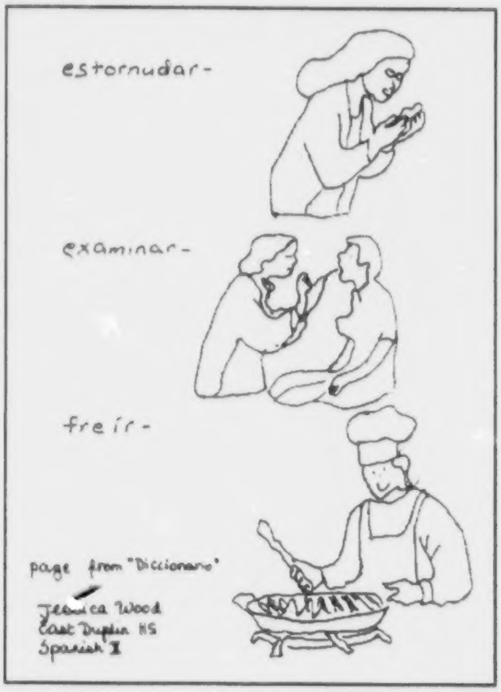
2. More advanced students can expand their language by combining a series of two isolated sentences with a relative pronoun. For example:
The man drives the red car. The man is wearing a hat.
The man who drives the red car is wearing a hat.

Editing Strategies

- *Using dictionaries or reference materials* - accessing resource materials. At this stage, students verify the grammatical accuracy of their sentences by accessing their textbooks, notebooks, or each other.

  The inclusion of dictionaries during the editing stage allows students to verify the spelling of words. However, the use of a dictionary is not recommended with beginners of the language who are not skilled in dictionary use other than for checking spelling. These students often mistake a verb for a noun and choose a word which may not be appropriate instead (e.g., In the sentence *I can sing*, students often look up the word can and indiscriminately select the noun for can instead of using the verb form). More advanced students can be encouraged to incorporate the use of the dictionary when needed.

- *Using own dictionary or pictionary* - using personal resources for editing. Resorting to the students' own work is especially useful to guarantee that students incorporate words and phrases they have internalized and which have some relevance to them.



# 50 Jessica Wood, HS, *Spanish, Own Dictionary*

- *Proofing* - reading and re-reading the draft to identify errors in spelling, punctuation, and mechanics. Proofing can be done by the student alone or can be accomplished with a peer or group. Claire Gaudiani suggests a class editing process where more advanced students help one another improve their drafts through a series of "passes." Another effective way to arrange careful editing is through "clocking." (See the section on Assessment: Peer Evaluation for details on both of these strategies.)

  To help in the proofing process, students may want to circle the words they think are misspelled and they may want to try alternate spellings for each of the words.

Publishing Strategies

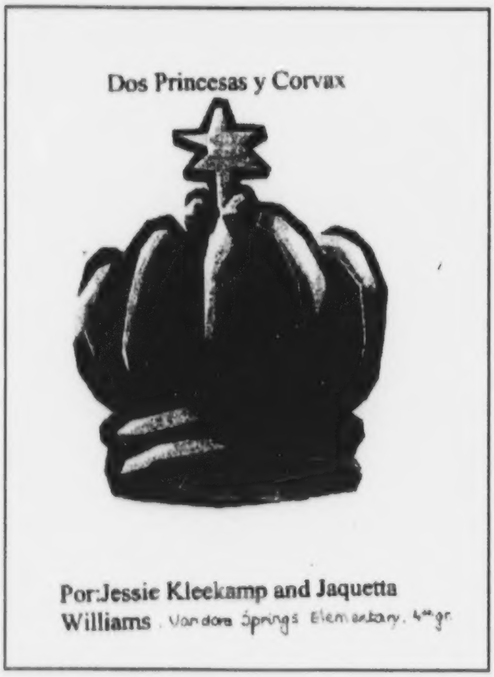
- *Give it or mail it to someone special. Record it, frame it, or post it* - validating the students' writing. Writing for an audience furnishes students with reasons to write and proves to be more motivational than writing for the teacher. When the writing is valued for its content, writers feel encouraged to take risks and feel validated in their efforts. Students can post their work on bulletin boards or display it in a variety of locations including the community and the school.

- *Donate it to another class* - sharing the writing with others. Older students can write books to be shared with younger students. The writing of such books enables the older students to write for an audience, to convey a message, and to practice with the language. Many high school students have written pattern books accompanied by audio tapes of their story for sharing with students in another school.

  In one school, students at the high school level are paired with younger students and write a book about the younger student which includes some information gathered through a questionnaire about the younger students. The sharing of the books takes place during a specially arranged meeting.

  Book exchange can take place between classes and teachers across the country or the world.

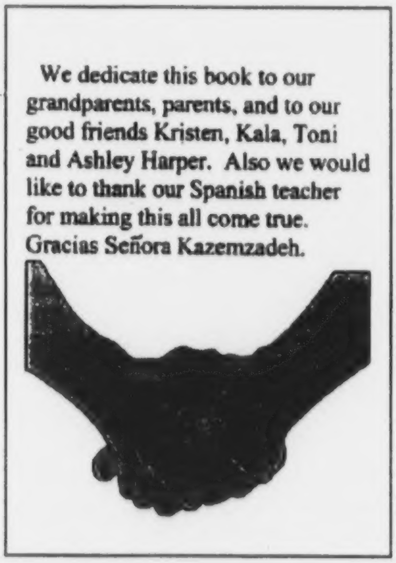
- *Publish it* - students' work at all levels can be published in a foreign language anthology of students' writing within a school or school system or in a foreign language section to an anthology published by a local school. When feasible, teachers and students may consider publishing on school home pages on the Web or including samples in a school newsletter.



Dos Princesas y Corvax

Por:Jessie Kleekamp and Jaquetta Williams . Vandora Springs Elementary, 4th gr.

51 # 52 J Kleekamp and J. Williams, Elem., *Spanish, Cover and Dedication*



We dedicate this book to our grandparents, parents, and to our good friends Kristen, Kala, Toni and Ashley Harper. Also we would like to thank our Spanish teacher for making this all come true. Gracias Señora Kazemzadeh.

- *Act it out* - sharing with an audience validates the students' own writing. At the same time, a public representation, competition, or display gives visibility to the program while showcasing the students' language.

Translating

Translating is possibly the least useful strategy for writing in a second language. There is a wide discrepancy between what the students can express in their first language and what their limited foreign language lexicon enables them to do. Students, themselves, are often unaware of this discrepancy and feel that a good dictionary can remedy their deficiency. However, as a result of this gap, students experience a "task-overload"; that is, they are overwhelmed by the language and some of the needed structures. Thus, by resorting to the dictionary, they end up with a literal translation often completely incomprehensible, occasionally embarrassing, and sometimes funny. We are all familiar with some of the more comical English translations encountered while traveling in foreign countries. Some examples published in the *International Educator* follow:

> Hotel: Cold and Heat: If you want to condition the warm in your room, please control yourself.
>
> Hotel: Visitors are expected to complain at the office between the hours of 9 and 11 a.m. daily.
>
> Tailor Shop: Order your summer suit. Because of the big rush we will execute customers in strict rotation.
>
> Detour Sign: Stop: "Drive Sideways."
>
> Hotel: The lift is being fixed for the next day. During that time we regret that you will be unbearable
>
> Car Rental: When passenger of foot heave in sight, tootle the horn. Trumpet him melodiously at first, but if he still obstacles your passage, then tootle him with vigor.

In the absence of translation, students need to be introduced to a variety of writing tasks requiring less complex structures and vocabulary (Terry, 1989) and which, at the same time, address their cognitive needs and reflect writing in real life situations. Some examples include correspondence, completing forms, and taking notes.

Providing these opportunities for writing reduces the frustration that many students, especially older learners, experience when writing in a second language. It eliminates the concern that their writing is overly simplistic and it abolishes the need to try to state their ideas in English first.

Chapter 4

Writing and the North Carolina Standard Course of Study

The *North Carolina Second Language Studies K-12 Curriculum* (1994) states that students should be able "to write so as to be understood by a native of the target culture." As they progress toward this goal, students of any age go through the following three stages of language development:

1. **Stage One Writing:** Students can copy words, phrases, and write them from memory. They can identify, list, and label. They can write a familiar phrase, statement, or question in context. They can generate in writing two or more related sentences in context *(Second Language Studies Curriculum, 1994)*.

2. **Stage Two Writing:** Students can create statements and questions well enough to meet practical needs and some limited social demands. They can write short messages, notes, letters, paragraphs, and short compositions, and can take simple notes. They can compose a series of related sentences that describe, compare, or contrast people, places, things, and/or activities. They can narrate a sequence of events and they can write one or more sentences that classify, summarize, predict, judge, or infer *(Second Language Studies Curriculum, 1994)*.

3. **Stage Three Writing:** Students can write social and more formal correspondence, discourse of several paragraphs, cohesive summaries with some details, and narrative and descriptive passages. They can take notes. They can express feelings and preferences and give supporting details. They can develop an organized summary, composition, report, or article of more than one paragraph. They can explain their point of view simply *(Second Language Studies Curriculum, 1994)*.

I. STAGE ONE

In the *Second Language Studies Curriculum*, Stage One addresses the four language skills for K-12 beginners of the language regardless of their age. An exception is made with writing for the very young learners (K-2) whose language learning experience focuses on the development of listening and speaking skills. Writing in the foreign language is introduced at the third grade level once the young learners have assimilated writing in their first language. However, at all levels of instruction writing is an extension of listening and speaking. Students should have the opportunity to write what they can say and read what they write.

While language development proceeds similarly for all learners, strategies need to correspond to the students' level of cognitive development, to the experiences they have had in and out of school, as well as to their needs and interests. Following are various strategies to be used with writers of the foreign language. For additional suggestions according to grade span (3-5, 6-8, and 9-12), teachers may refer to the *North Carolina Second Language Studies Curriculum*, 1994.

Stage One Writing
Students can copy words, phrases, and write them from memory. They can identify, list, and label. They can write a familiar phrase, statement, or question in context. They can generate in writing two or more related sentences in context (Second Language Studies Curriculum, 1994).

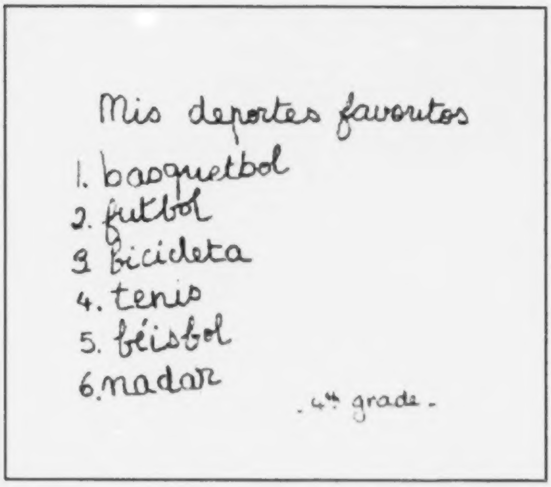
Strategies to use at this level include: *Simple descriptions with visuals, paragraph completion, cloze passages, sentences builders, dictations and variations, filling-in forms, cinquain poetry, dialogue completion, organization of information on graphic organizers, and tasks involving repetition of familiar elements.*

In the classroom, students:

- Copy. Copying is an important first step in learning to write in a second language. The challenge for teachers is to design activities which are cognitively demanding while requiring a low level of language. One such example may involve the students organizing in categories words they have brainstormed as part of a pre-writing activity. Other possible activities could involve students in prioritizing activities they enjoy most. Students could copy and illustrate sentences resulting from a language experience activity or could copy in chronological order scrambled sentences from a paragraph or story.

They also could arrange sentence strips from a story in chronological order. Then copy the story and illustrate it.

- Compile lists. Students can make lists of things they like/dislike, of sports, of food to buy for a meal, of chores to do, etc. Lists can be generated from word banks or from memory.



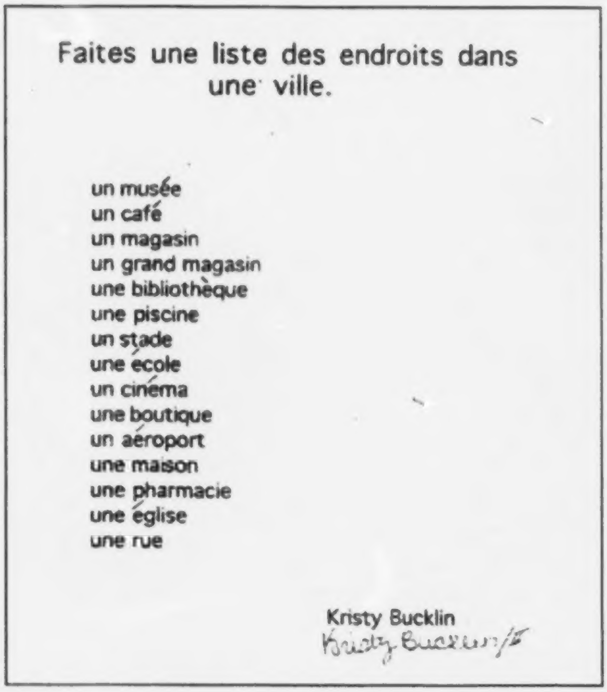
Mis deportes favoritos

1. basquetbol
2. futbol
3 bicicleta
4. tenis
5. béisbol
6. nadar

- 4th grade -

# 53 ?, Elem., *Spanish, List*

# 54 Kristy Bucklin, HS, *French, List*

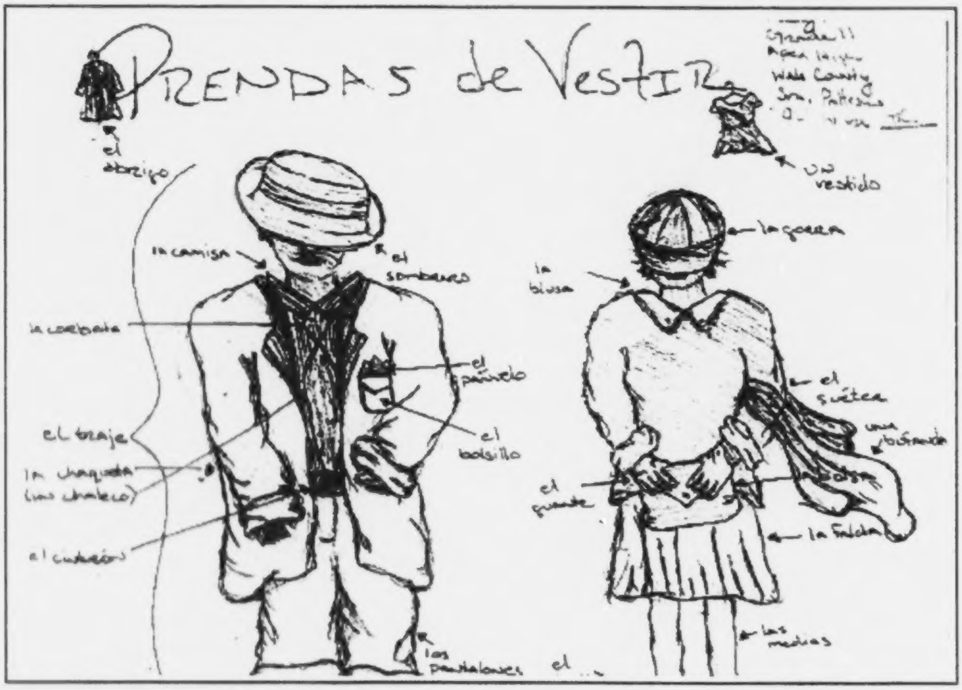


Faites une liste des endroits dans une ville.

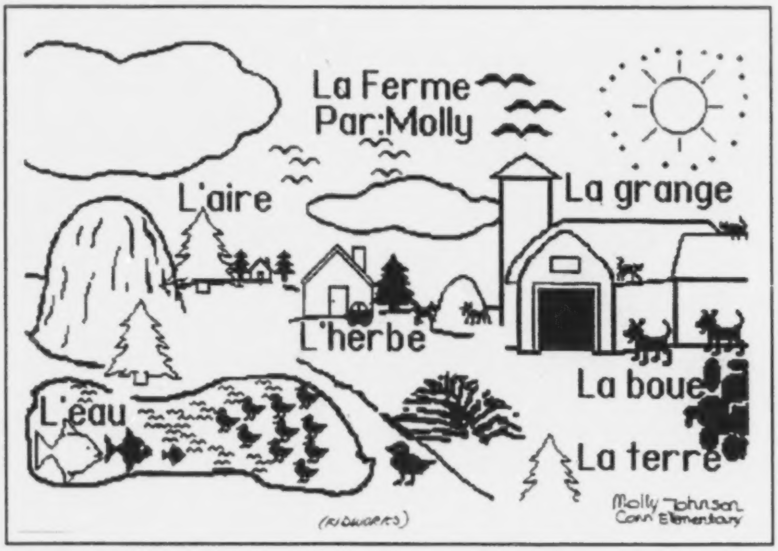
un musée
un café
un magasin
un grand magasin
une bibliothèque
une piscine
un stade
une école
un cinéma
une boutique
un aéroport
une maison
une pharmacie
une église
une rue

Kristy Bucklin
Kristy Bucklin

- Label objects, people, and places in their immediate environment. Objects in the classroom and locations in the school can be labeled. Other labeling activities can involve labeling furniture in a room, rooms in a house, buildings in a city, etc.


PRENDAS de VESTIR
Español II
Wake County
el abrigo
un vestido
la gorra
la camisa
el sombrero
la blusa
la corbata
el pañuelo
el suéter
el traje
el bolsillo
una bufanda
la chaqueta (un chaleco)
el guante
la bolsa
el cinturón
la falda
los pantalones
el ...
las medias

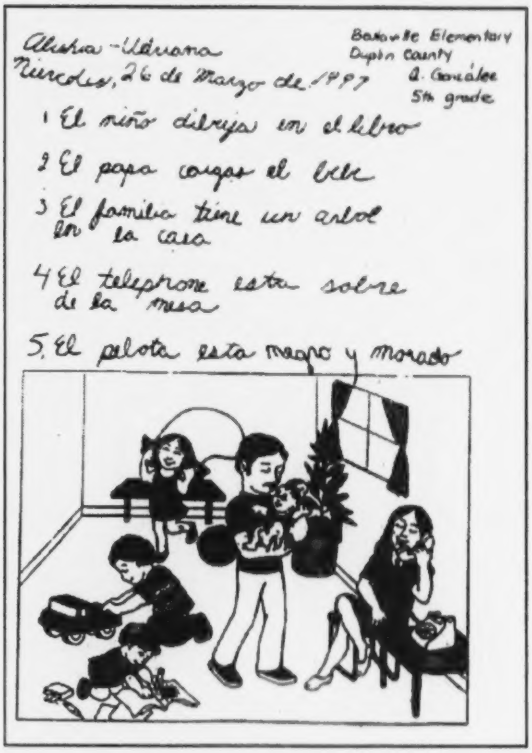
# 55 Tracy Robinson, HS, *Spanish, Labeling*


La Ferme
Par:Molly
L'aire
La grange
L'herbe
La boue
L'eau
La terre
(KIDWORKS)
Molly Johnson
Conn Elementary

56 Molly Johnson, Elem., *French, Labeling*

BEST COPY AVAILABLE

- Describe visuals with a few statements. Visuals provide a good context for description.



Alisha -Udriana
Miercoles, 26 de Marzo de 1997

Beulaville Elementary
Duplin County
A. González
5th grade

1 El niño dibuja en el libro

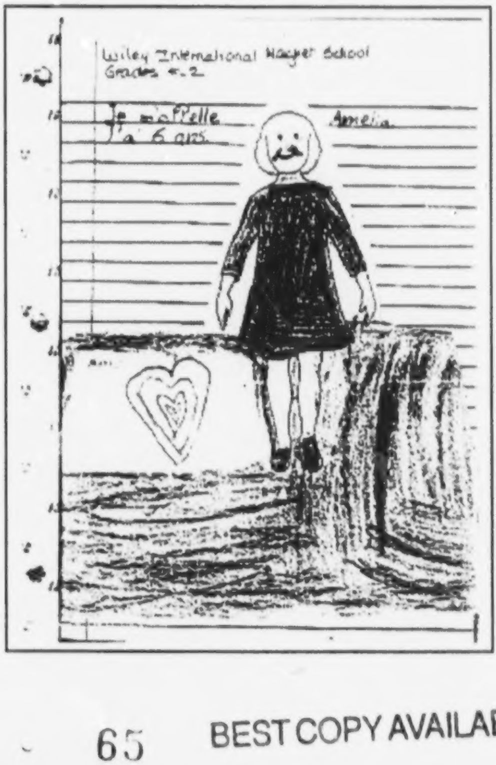
2 El papa cargas el bebe

3 El familia tiene un arbol en la casa

4 El telephone esta sobre de la mesa

5. El pelota esta negro y morado

57 Alisha Udriana, Elem., *Spanish, Sentences From A Visual*

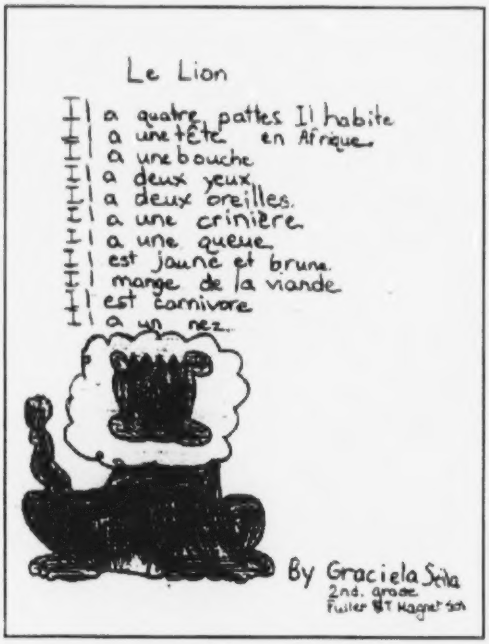


Wiley International Magnet School
Grades K-2

Je m'appelle
J'a 6 ans.

Amelia

# 58 Wiley International, Elem., *French, 2 Sentences With Illustration*



Le Lion

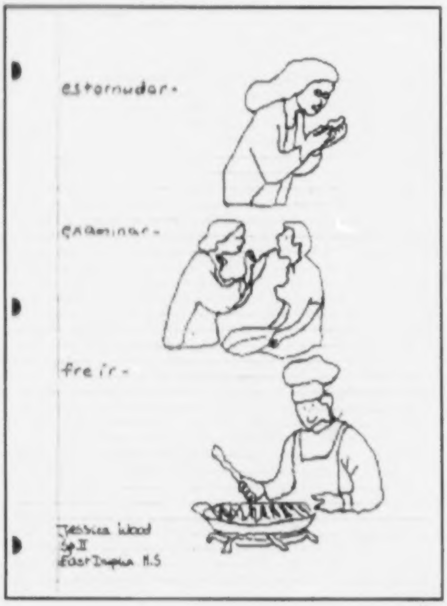
Il a quatre pattes Il habite
Il a une tête en Afrique.
Il a une bouche
Il a deux yeux
Il a deux oreilles.
Il a une crinière.
Il a une queue.
Il est jaune et brune.
Il mange de la viande.
Il est carnivore
Il a un nez.

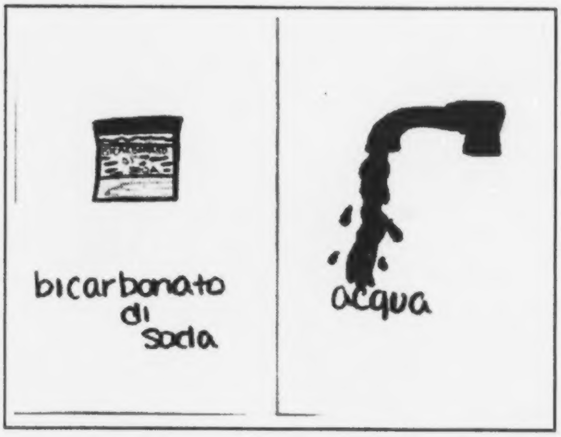
By Graciela Seila
2nd. grade
Fuller ST Magnet Sch

59 Graciela Seila, Elem.,
French, Sentences And Visual

- Create dictionaries and booklets naming, illustrating, and coloring certain items. For example, they can name, illustrate, and color ten different foods, animals, etc., or they can name and illustrate five things they like and five things they dislike. Each page can be accompanied by the statement "I like xxx" or "I dislike xxx" and students fill in the missing part. Depending on their level, they choose the words from a word bank (which could have been generated during an oral activity), from a class pictionary, from their individual dictionary, or from memory.

# 60 Jessica Wood, HS,
Spanish, Pictionary





61 Whitney Waldenberg, HS, *Italian, Booklet*

- Participate in shared reading. Selected books are predictable and can be used for patterned writing by the students to write their own variation of the patterns - repeated phrases, refrains, and rhymes - used in the text. Sentences with a pattern involve younger students in a meaningful literacy event while requiring minimal levels of language proficiency.

- Create and illustrate their own pattern book after being introduced to the elements of pattern books. Those books can be shared with family members, can be read to students in other classes, or can be recorded for use in reading orr listening centers. Other options involve having individual students contribute one page to a class pattern book. Following are a French and a Spanish example of pattern stories.

L'arc-en-ciel

Voici l'arc-en-ciel.

L'arc-en-ciel est rouge.

L'arc-en-ciel est orange.

L'arc-en-ciel est jaune.

L'arc-en-ciel est vert.

L'arc-en-ciel est bleu.

L'arc-en-ciel est violet.

L'arc-en-ciel est rouge, orange, jaune, vert, bleu, et violet.

Mais, où est-il?

(W. Chapman, B. Whisnant, S. Repoley, A. MCCanlesss)

Salta o no salta?

Cuando el conejo salta...salta.

Cuando la rana salta
salta.

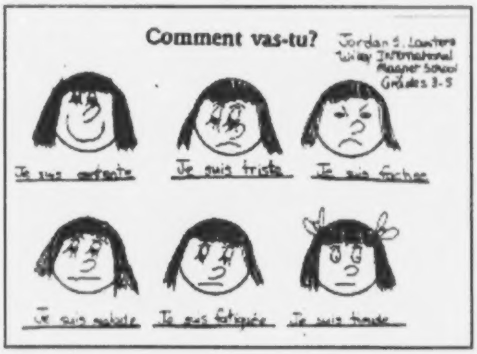
Cuando el canguro salta
salta

Pero el gusano....

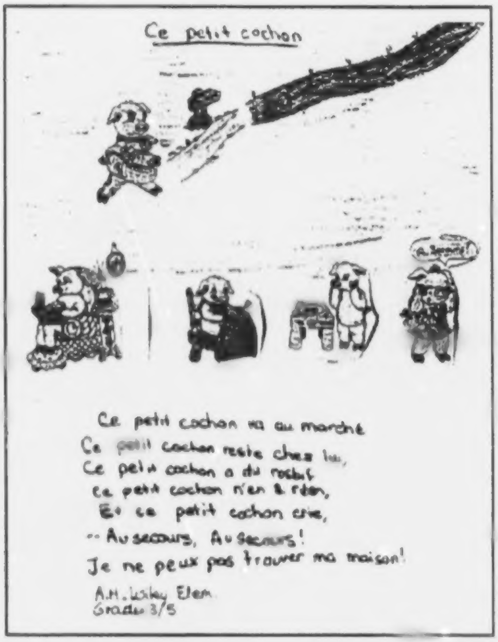
El gusano no salta.

(N. Frink, P. Sofras, F. Arroyo, M. Russ, D. Palomino, J. Adams)

The use of pattern books is not limited to beginners of the language, advanced level students can also take part in pattern writing. For example, they can be involved in the making of a book titled: My parents do not want me to....to address rules at home while reinforcing the use of subjunctive forms.


Comment vas-tu?
Jordan S. Lamters
Wiley International
Magnet School
Grades 3-5
Je suis contente
Je suis triste
Je suis fâchée
Je suis malade
Je suis fatiguée
Je suis timide

# 62 Jordan Lamters, Elem., *French, Patterns*


Ce petit cochon
Au secours!

Ce petit cochon va au marché
Ce petit cochon reste chez lui,
Ce petit cochon a du rosbif
ce petit cochon n'en a rien,
Et ce petit cochon crie,
-- Au secours, Au secours!
Je ne peux pas trouver ma maison!

A.H. Wiley Elem.
Grades 3/5

63 A.H, Elem., *French, This Little Piggy*

- Participate in a language experience approach (making crepes, taking a trip, mixing food coloring in beakers, taking a walk around the school, etc.). After much discussion and language extension activities, students dictate what they did to the teacher who writes the sentences on an overhead. They sequence the sentences, read them in groups or individually. They recopy the sentences and illustrate them and read them to a peer. They take the books home and read them to family members. Those books can also become part of a class library, a reading center or can be used to maintain the language during the summer.

The language experience approach (LEA) is especially beneficial with beginning learners because it provides them with the opportunity to extend the oral language by writing what they have experienced and by reading it afterwards. More advanced learners may supply their own text retelling a language experience (Bello, 1997).

- Read the text and in a cloze activity, fill in the missing words using words from a word bank if necessary. For example, students can transcribe the missing words from a song from the target culture while listening to it. Cloze passages are useful at all levels especially the beginning level and can be used in conjunction with the reading and listening skills..

  Cloze passages are used to assess the students' level of comprehension and can include very complex language. At the beginning levels, when paired with a word bank, they focus on copying while involving the students in a cognitively demanding task.

- Connect and organize ideas using semantic webbing. They are especially useful for eliciting prior knowledge and establishing background information to build student understanding.

- Generate sentences through sentence building. Following is an English example of a sentence building activity focusing on helping students speak or write about daily activities.

I	II	III	IV
In the morning	I	to look at	the radio
At noon	he	to listen to	the tv
After lunch	she	to eat	German class
In the afternoon	we	to study	a hamburger
In the evening	they	to go	????????

Students combine words from the given categories to make logical sentences. For example: "In the morning, I go to German class," or "In the morning, I listen to the radio," or "In the morning, I look at tv."

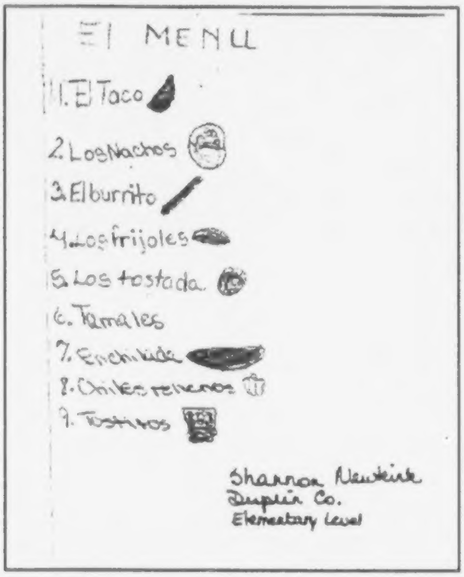
- Work with sentence strips which hold fragments of sentences Students recombine the sentences strips to make sense and then copy the recombined the fragments. For example:

I go to Madrid	by car.
I go to the beach	by plane.
I go to school	by boat.
I go to the restaurant	by foot.
I go to my grandmother's	by bus.

- Participate in the writing of cinquain poetry. A cinquain poem consists of five lines arranged according the following format:

  Line 1 states a subject in one word.
  Line 2 describes the subject in two words.
  Line 3 describes an action about the subject in three words.
  Line 4 expresses an emotion about the subject in four words.
  Line 5 restates the subject in another single word.

- Organize the food in the form of a menu given a list of words related to food (this list could have been generated by the students themselves as part of an oral activity). Students with more language could generate the words from memory. This menu can then be used for follow-up activities such as: Estimating how much a healthy meal would cost, figuring out what to order on a limited budget, estimating the tip, etc.



El MENU

1. El Taco
2. Los Nachos
3. El burrito
4. Los frijoles
5. Los tostada.
6. Tamales
7. Enchilada
8. Chiles rellenos
9. Tostitos

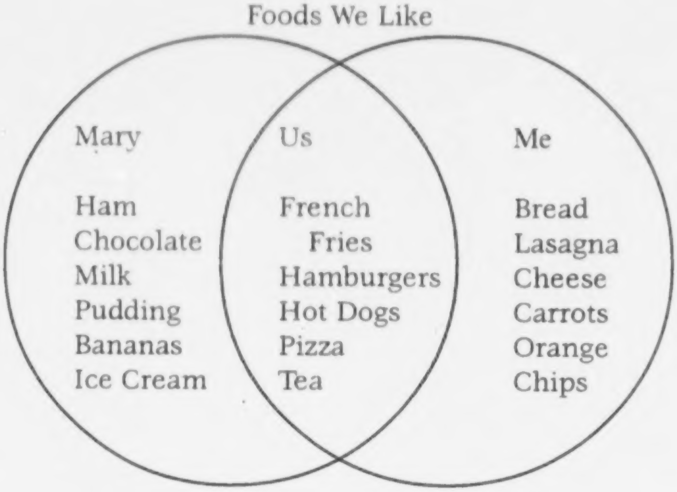
Shannon Newkirk
Duplin Co.
Elementary Level

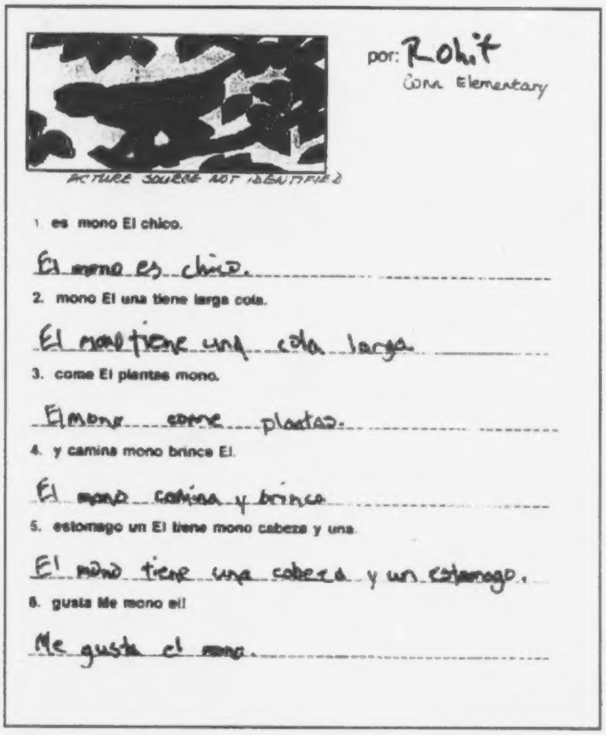
# 64 Shannon Newkirk, Elem., *Spanish, Menu*

- Listen to a story several times. After joining in the reading, beginning students can write words they remember from the story and illustrate each word in the context of the story.

- Generate in writing a list of five questions they would like to ask a pen-pal, an e-mail pal, or a new student in the classroom. They ask the questions and report orally to the class.

- Work with a partner to identify foods (or other things) they like. The use of a Venn diagram to record information provides them with the necessary frame to organize their writing.


Foods We Like
Mary
Ham
Chocolate
Milk
Pudding
Bananas
Ice Cream
Us
French Fries
Hamburgers
Hot Dogs
Pizza
Tea
Me
Bread
Lasagna
Cheese
Carrots
Orange
Chips


por: Rohit
Cona Elementary

PICTURE SOURCE NOT IDENTIFIED

1. es mono El chico.

El mono es chico.

2. mono El una tiene larga cola.

El mono tiene una cola larga.

3. come El plantas mono.

Elmono come plantas.

4. y camina mono brinca El.

El mono camina y brinca

5. estomago un El tiene mono cabeza y una.

El mono tiene una cabeza y un estomago.

6. gusta Me mono el!

Me gusta el mono.

# 65 Rohit, Elem., *Spanish*, *Mixed Sentences*

II. STAGE TWO

In the *Second Language Studies Curriculum*, Stage Two addresses the four language skills for 6-12 students continuing the study of the language. Stage Two focuses on the continuing development of the four language skills.

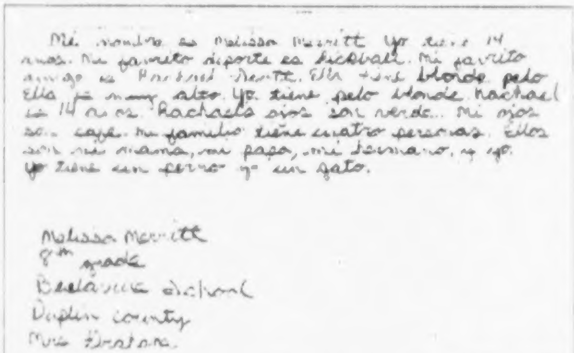
While language development proceeds similarly for all learners, strategies need to correspond to the students's level of cognitive development, to the experiences they have had in and out of school, as well as to their needs and interests. Following are various strategies to be used with writers who are continuing the study of the foreign language. For additional suggestions according to grade span (6-8 and 9-12), teachers may refer to the *North Carolina Second Language Studies Curriculum*, 1994.

Stage Two Writing
Students can create statements and questions well enough to meet practical needs and some limited social demands. They can write short messages, notes, letters, paragraphs, and short compositions, and can take simple notes. They can compose a series of related sentences that describe, compare, or contrast people, places, things, and/or activities. They can narrate a sequence of events and they can write one or more sentences that classify, summarize, predict, judge, or infer *(Second Language Studies Curriculum, 1994)*.

Strategies to use at this level include: *Descriptions with visuals, paragraph completions, cloze passages, dictations, graphic fill-ins, slash sentences, telegraphic clues, sentence combining, elaboration, guided descriptions and narrations, compositions based on interviews, dialogue journals, daily journals, guided and free compositions.*

In the classroom, students:

- Participate in guided compositions. For example, they write a "me" autobiographical booklet recombining the known language and addressing such topics as name, age, residence, appearance, likes and dislikes, etc.



Mi nombre es Melissa Merritt. Yo tiene 14 anos. Mi favorito deporte es kickball. Mi favorito amigo es Rachael Merritt. Ella tiene blonde pelo. Ella [illegible] muy alto. Yo tiene pelo blonde. Rachael es 14 anos. Rachaels ojos son verde. Mi ojos son cafe. Mi familia tiene cuatro personas. Ellos son mi mama, mi papa, mi hermano, y yo. Yo tiene un perro y un gato.

Melissa Merritt
8th grade
Beulaville School
Duplin County
Mrs. [illegible]

# 66 Melissa Merrit, MS,
Spanish, Brief Paragraph

- Participate in sentence combining and expansion activities. Students can develop a list of linking words to be used in the foreign language (linking words include the following: and, but, where, when, that, etc.) With these words, students can combine short sentences into more complex ones. Claire Gaudiani suggests the following exercise:

Combine:	Answer:
Je vois la chatte. (I see the cat.) *La chatte est blanche. (The cat is white.)* *La chatte marche seule.* *(The cat walks alone.)*	*Je vois la chatte blanche qui marche seule. (I see the white cat walking alone.)*

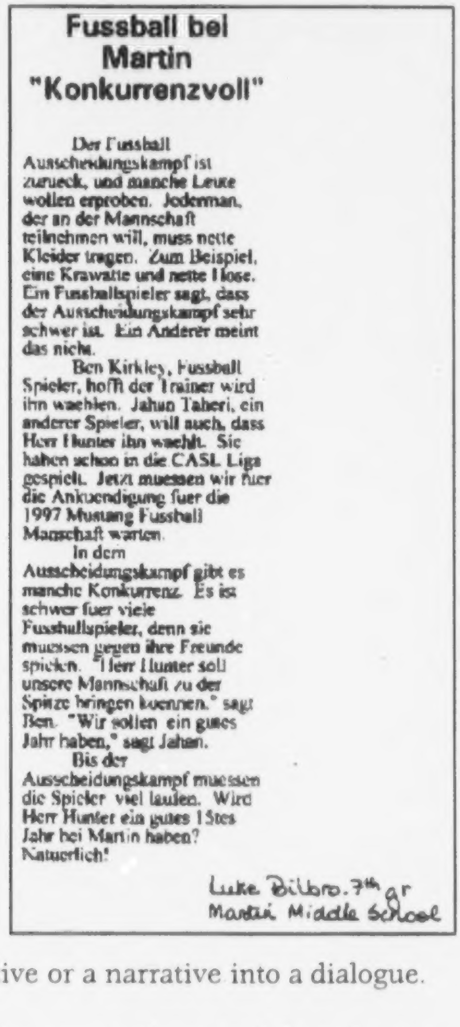
  Expand:
  Add information which is not included in the three short sentences. Sample answer: *Maintenant je vois la grande chatte blanche qui marche seule dans la rue. (Now I see the big white cat walking alone in the street.)*

- Write in their dialogue journals on a weekly basis. Topics are not prescribed by the teacher but are left at the students' discretion. Dialogue journals are written "conversations" between the students and the teacher. They focus on the message rather than the form, therefore there are no corrections. Corrective feedback is limited to the teacher's modeling the correct forms in the written response. Dialogue journals encourage risk taking and can be a useful tool for teachers to identify weaknesses in the students' writing. Some teacher like to limit entries to no less than five sentences. (See section on Dialogue Journals for more details.)

- Summarize. Students experience difficulty when they have to summarize. Often their summary consists of sentences directly taken from the text. Teachers can help students by asking them to underline key words which contribute to the meaning of the paragraph and by asking students to outline graphically the main points to be summarized. Other possibilities involve asking them to skim a text answering the who, where, when, doing what, why questions and asking them to condense the information in a few sentences. Students with less language can practice their summarizing skills "by writing news headlines for lessons and topics discussed in class" (Short, 1991). Semantic maps are another useful tool to help students summarize.

Some specific actitivities involve students examining travel brochures and outlining the important points of interest to help them summarize. Other possibilities include viewing a film or video, summarizing the story and writing a review.

- Elaborate on present, past, and future events. For example, students can select an important issue (e.g., recycling, immigration, etc.), address its implication in modern society, and present their point of view in writing.
- Make lists of questions to ask someone else. They interview the person, taking notes and jotting down the answers to each question. Finally they present their findings in a brief paragraph form.



Fussball bei Martin "Konkurrenzvoll"

Der Fussball Ausscheidungskampf ist zurueck, und manche Leute wollen erproben. Jederman, der an der Mannschaft teilnehmen will, muss nette Kleider tragen. Zum Beispiel, eine Krawatte und nette Hose. Ein Fussballspieler sagt, dass der Ausscheidungskampf sehr schwer ist. Ein Anderer meint das nicht.

Ben Kirkley, Fussball Spieler, hofft der Trainer wird ihn waehlen. Jahan Taheri, ein anderer Spieler, will auch, dass Herr Hunter ihn waehlt. Sie haben schon in die CASL Liga gespielt. Jetzt muessen wir fuer die Ankuendigung fuer die 1997 Mustang Fussball Mannschaft warten.

In dem Ausscheidungskampf gibt es manche Konkurrenz. Es ist schwer fuer viele Fussballspieler, denn sie muessen gegen ihre Freunde spielen. "Herr Hunter soll unsere Mannschaft zu der Spitze bringen koennen," sagt Ben. "Wir sollen ein gutes Jahr haben," sagt Jahan.

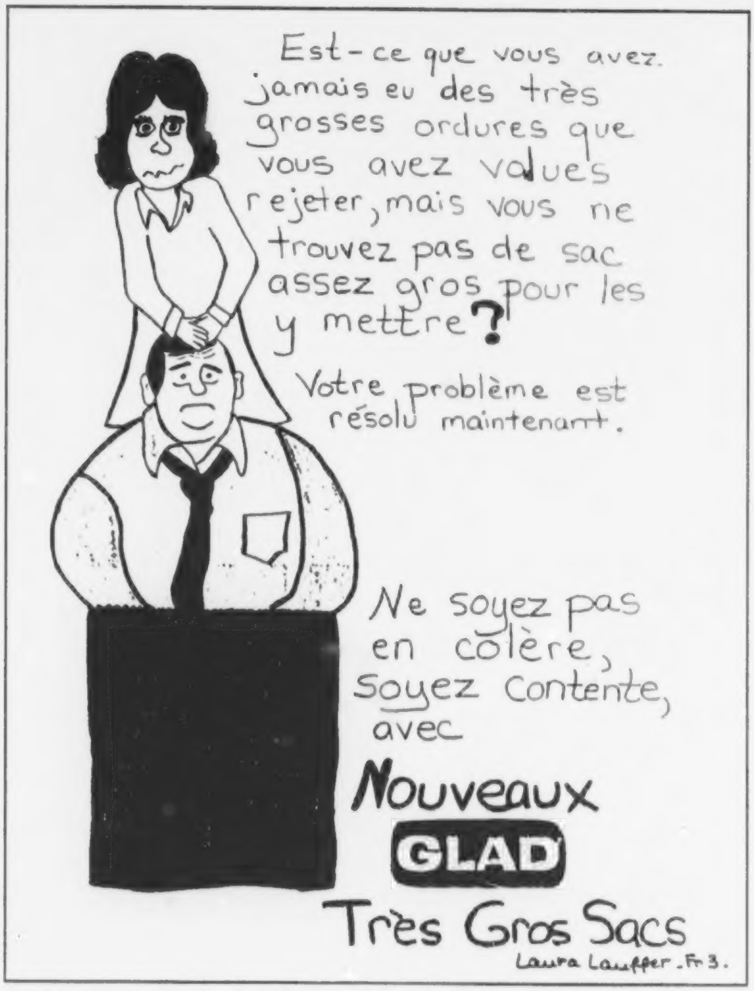
Bis der Ausscheidungskampf muessen die Spieler viel laufen. Wird Herr Hunter ein gutes 15tes Jahr bei Martin haben? Natuerlich!

Luke Bilbro. 7th gr
Martin Middle School

# 67 Luke Bilbro, MS,
German, Interview

- Rewrite a dialogue into a narrative or a narrative into a dialogue.
- Observe a famous scene from the target culture and describe it in writing.

- Give directions in writing for making or doing something at which they are skilled. For example, they could instruct someone how to cook something, play a sport or a game, etc.
- Compose and illustrate commercials for real or fictitious products.


Est-ce que vous avez jamais eu des très grosses ordures que vous avez values rejeter, mais vous ne trouvez pas de sac assez gros pour les y mettre?
Votre problème est résolu maintenant.
Ne soyez pas en colère, soyez contente, avec
Nouveaux
GLAD
Très Gros Sacs
Laura Lauffer. Fr 3.

# 68 Laura Lauffer, HS, *French, Advertisement*

- Read stories and sequence the events in writing on a chart.
- Look at cartoons made up of several frames and supply the missing text.
- Look at cartoons or series of illustrations and retell the story in paragraph form.
- Fill in the information they hear according to what is listed on a telephone pad, a form, or a chart.

WHILE YOU WERE OUT

DATE: ____________________ TIME: ______________

TO: ____________________________

FROM: __________________________

WITH: __________________________

PHONE: _________________________

PLEASE CALL __________ NEED TO SEE YOU ____________

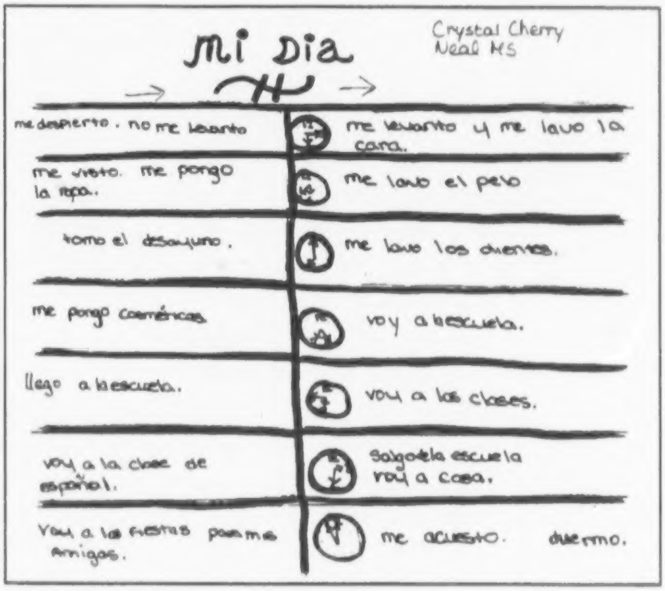
RETURNED CALL ________ CAME BY OFFICE ____________

URGENT ___________ WILL CALL AGAIN _____________

MESSAGE: ______________________________________

____

____

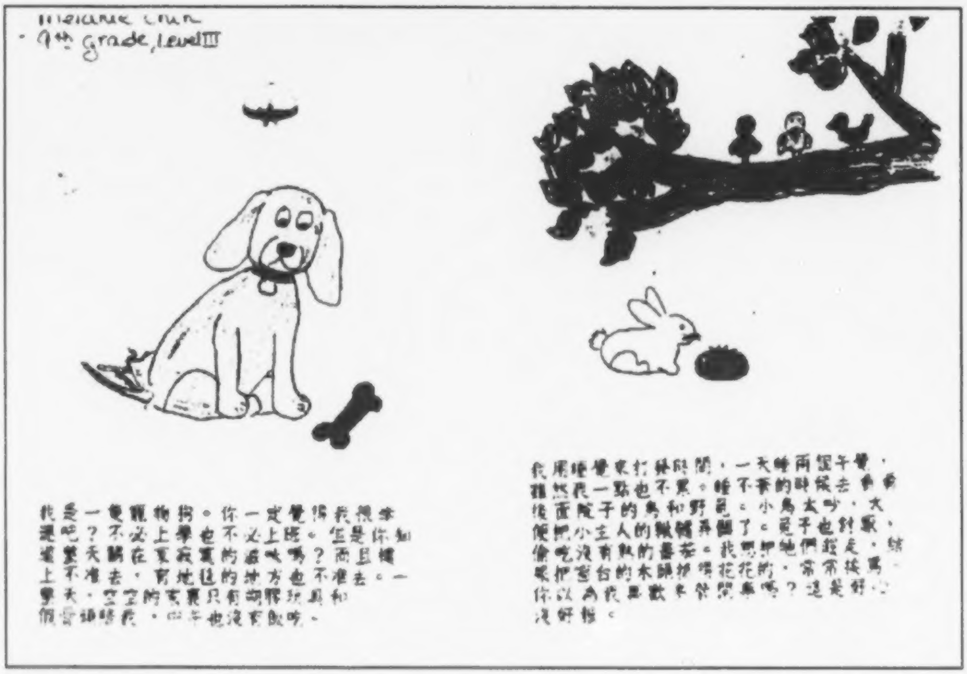


Mi Dia

Crystal Cherry
Neal MS

me despierto. no me levanto	me levanto y me lavo la cara.
me visto. me pongo la ropa.	me lavo el pelo
tomo el desayuno.	me lavo los dientes.
me pongo cosméticas	voy a la escuela.
llego a la escuela.	voy a las clases.
voy a la clase de español.	Salgo de la escuela voy a casa.
Voy a las fiestas para mis amigos.	me acuesto. duermo.

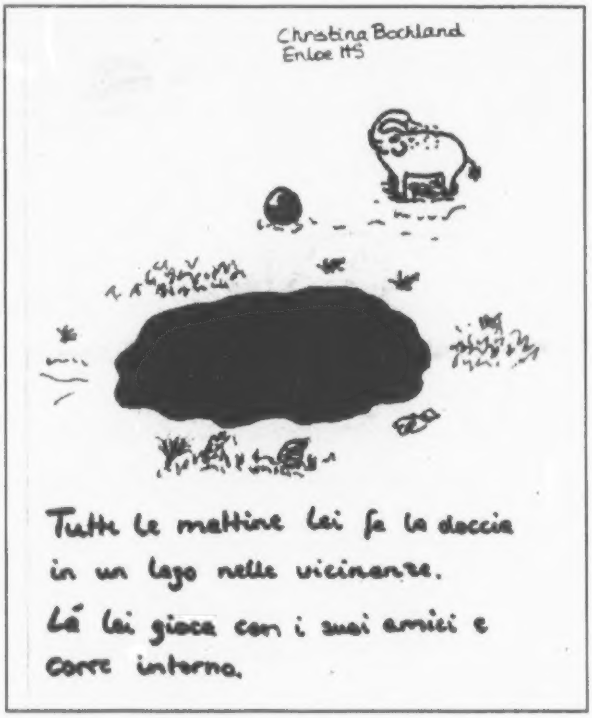
# 69 Crystal Cherry, MS, *Spanish, Schedule*


Melanie Chin
9th Grade, Level III

我是一隻寵物狗。你一定覺得我很幸運吧？不必上學也不必上班。但是你知道整天關在家裏的滋味嗎？而且樓上不准去，有地毯的地方也不准去。一整天，空空的家裏只有塑膠玩具和假骨頭陪我，中午也沒有飯吃。

我用睡覺來打發時間，一天睡兩個午覺，雖然我一點也不累。睡不著的時候去看看後面院子的鳥和野兔。小鳥太吵，大便把小主人的鞦韆弄髒了。兔子也討厭，偷吃沒有熟的番茄。我想把牠們趕走，結果把窗台的木頭抓得花花的，常常挨罵。你以為我喜歡東抓西咬嗎？這是好心沒好報。

70 Melanie Chin, HS, *Chinese, Story*


Christina Bochland
Enloe HS

Tutte le mattine lei fa la doccia
in un lago nelle vicinanze.
Lá lei gioca con i suoi amici e
corre intorno.

71 Chritina Bochland, HS, *Italian, Story*

III. STAGE THREE

In the *Second Language Studies Curriculum*, Stage Three addresses the four language skills for 9-12 students engaged in advanced study of the language. Stage Three focuses on the continuing development and refinement of the four language skills.

While language development proceeds similarly for all learners, strategies need to correspond to the students' level of cognitive development, to the experiences they have had, and to their needs and interests. Following are various writing strategies to be used with advanced writers of the foreign language. For additional suggestions according to grade span (9-12), teachers may refer to *the North Carolina Second Language Studies Curriculum,* 1994.

Stage Three Writing

Students can write social and more formal correspondence, discourse of several paragraphs, cohesive summaries with some details, and narrative and descriptive passages.

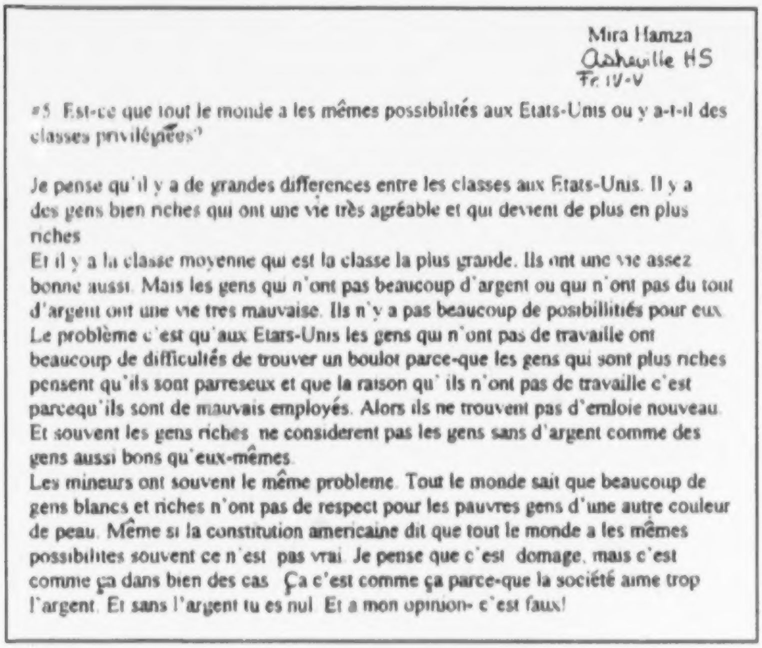
They can take notes. They can express feelings and preferences and give supporting details. They can develop an organized summary, composition, report, or article of more than one paragraph. They can explain their point of view simply *(Second Language Studies Curriculum,* 1994).

Note to Teachers: Students at this level can create with the language. As they experiment with the language, their accuracy level may be negatively affected. It is important to realize that this is a normal part of the language development process. Teachers can validate the students' efforts and risk-taking by rating the work according to rubrics composed of a variety of criteria. (See section on Assessment for sample rubrics.)

Strategies to use at this level include: *Dictations, detailed descriptions with visuals, sentence combining, elaboration, guided descriptions and narrations, compositions with rewrites, free compositions, and dialogue journals.*

In the classroom, students:

- Support their point of view. They can write an editorial to a magazine in the target language or to a person of the target country.



Mira Hamza
Asheville HS
Fr. IV-V

#5 Est-ce que tout le monde a les mêmes possibilités aux Etats-Unis ou y a-t-il des classes privilégiées?

Je pense qu'il y a de grandes differences entre les classes aux Etats-Unis. Il y a des gens bien riches qui ont une vie très agréable et qui devient de plus en plus riches
Et il y a la classe moyenne qui est la classe la plus grande. Ils ont une vie assez bonne aussi. Mais les gens qui n'ont pas beaucoup d'argent ou qui n'ont pas du tout d'argent ont une vie tres mauvaise. Ils n'y a pas beaucoup de posibillitiés pour eux. Le problème c'est qu'aux Etats-Unis les gens qui n'ont pas de travaille ont beaucoup de difficultés de trouver un boulot parce-que les gens qui sont plus riches pensent qu'ils sont parreseux et que la raison qu' ils n'ont pas de travaille c'est parcequ'ils sont de mauvais employés. Alors ils ne trouvent pas d'emloie nouveau. Et souvent les gens riches ne considerent pas les gens sans d'argent comme des gens aussi bons qu'eux-mêmes.
Les mineurs ont souvent le même probleme. Tout le monde sait que beaucoup de gens blancs et riches n'ont pas de respect pour les pauvres gens d'une autre couleur de peau. Même si la constitution americaine dit que tout le monde a les mêmes possibilites souvent ce n'est pas vrai. Je pense que c'est domage, mais c'est comme ça dans bien des cas. Ça c'est comme ça parce-que la société aime trop l'argent. Et sans l'argent tu es nul. Et a mon opinion- c'est faux!

# 72 Mira Hamza, HS, *French, Supporting Point Of View*

- Engage in dictation. For example: students in pairs could be given random sentences from a story or passage. Student A and student B would have different sentences which would make sense once they were together. Student A would dictate his/her sentences to student B, and student B would dictate his/her sentences to student A. Together they would verify the spelling with the original sentences. They would organize the sentences logically in writing and discard any sentences which did not fit the story.

- Write their own story or fable.

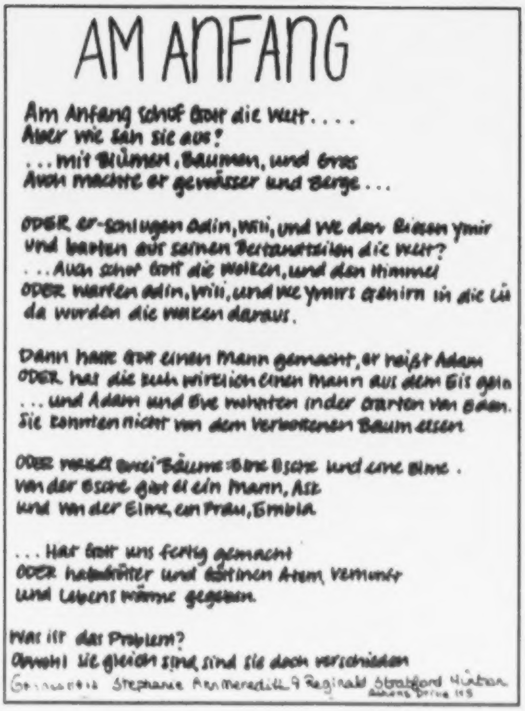
Following is a writing activity devised by Charlotte Heinzen, French Teacher at Northwest Senior High in Guilford County for students in levels III or IV. The activity has been slightly modified.

1. Students read, recite and present three different fables for example La cigale et la fourmi, le corbeau et le renard, et la grenouille qui veut se faire aussi grosse que le boeuf. Students analyze their form and identify the main elements in a fable - it tells a story, its characters understand animals, it has a moral, it has a dialogue, etc.
2. Students are given a series of drawing of animals (from Basic Vocabulary Builder, National Textbook Company). They identify the animals and list the stereotyped qualities associated with each, as well as their virtues and their faults.
3. The pictures of animals are placed in a bag and each student picks two drawings from the bag, for example a whale and a dinosaur, or a bird and a cat. At times the combinations can be strange and can provoke interesting remarks. Each student in class writes a fable telling of a meeting, problem, conflict which must be resolved between the animals. The story must have a moral. Students go through the drafting, revising, editing and publishing phases of the writing process. In their final forms, the fables are typed, illustrated and compiled into a book available to other students in the class. Each student can autograph his fable for other students if desired.

- Engage in free writing. At the advanced level, students do not need the structure so essential to students of a lesser level. Advanced students can be encouraged to express themselves creatively through the use of poems or other genres.

Asheville High School
Level 3

# 73 Asheville HS,
French, Poem



AM ANFANG

Am Anfang schuf Gott die Welt....
Aber wie sah sie aus?
...mit Blümen, Baumen, und Gras
Auch machte er gewässer und Berge...

ODER er-schlugen Odin, Wili, und We den Riesen Ymir
und bauten aus seinen Bestandteilen die Welt?
...Auch schuf Gott die Wolken, und den Himmel
ODER warfen Odin, Wili, und We Ymirs Gehirn in die Lu
da wurden die Wolken daraus.

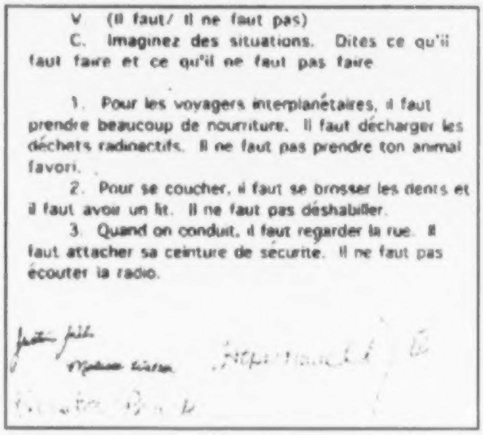
Dann hatte Gott einen Mann gemacht, er heißt Adam
ODER hat die Kuh wirklich einen Mann aus dem Eis geln
...und Adam und Eve wohnten in der Garten von Eden.
Sie konnten nicht von dem verbotenen Baum essen

ODER waren zwei Bäume: Eine Esche und eine Ulme.
Von der Esche gab es ein Mann, Ask
und von der Ulme, ein Frau, Embla

...Hat Gott uns fertig gemacht
ODER haben Götter und Göttinen Atem, Vernunft
und Lebens wärme gegeben.

Was ist das Problem?
Obwohl sie gleich sind, sind sie doch verschieden
Germanisch Stephanie Ann Meredith & Reginald Stratford Hinton
[illegible] Drive HS

# 74 Stephanie A. Meredith and Reginald S Hinton, HS, *German, Poem*



V. (Il faut/ Il ne faut pas)

C. Imaginez des situations. Dites ce qu'il faut faire et ce qu'il ne faut pas faire

1. Pour les voyagers interplanétaires, il faut prendre beaucoup de nourriture. Il faut décharger les déchets radioactifs. Il ne faut pas prendre ton animal favori.
2. Pour se coucher, il faut se brosser les dents et il faut avoir un lit. Il ne faut pas déshabiller.
3. Quand on conduit, il faut regarder la rue. Il faut attacher sa ceinture de securite. Il ne faut pas écouter la radio.

# 75 Justin Jahlin, Hope Nowell, Krista Black, Melissa Watson, HS, *French*

- Describe in details some visuals. For example, students can describe in writing a work of art to someone who has not seen it. The other person must read the description and match it with the appropriate visual (to encourage the use of details, selected pictures must have many similarities).

- Combine clauses or sentences using a variety of connectors (e.g., but, and, unless, etc.).

- Write in their dialogue journals. Dialogue journals are especially effective with advanced writers since they allow students to engage in free writing and to express themselves creatively.

Chapter 5

First and Second Language Connection

- ✓ Language Acquisition
- ✓ Descriptive, Narrative, and Expository Writing
- ✓ Components of Writing

Language Acquisition

The developmental steps in language (and literacy) acquisition are the same for first and second languages.

Language and Literacy Acquisition for First Language Students
Between four to six months, first language students begin babbling, chuckling, and gurgling. By the time they reach six to nine months, they attempt to repeat sounds made by their parents and may speak their first words between nine and 12 months. True speech emerges around 12 to 18 months with some children having a vocabulary of up to twenty words. Between the ages of 18 to 24 months, children may have developed a vocabulary of up to 300 words and may begin to communicate in two-word phrases. They are especially vocal at expressing their needs. Around the ages of two to three, their personal vocabulary may have expanded to around 1,000 words and there is an emergence of three- and four-word phrases with the appearance of pronouns. When a child reaches the age of three to four years, s/he can use up to 1,500 words and employ longer more complex sentences. Speech is used to offer explanations, to make requests, and to tell stories.

"Verbal language, drawings, play and verbal interaction are part of the process of literacy development...Children invent, interact, react, and extend writing activities throughout the process of literacy acquisition" (Montague, 1995).

Language and Literacy Acquisition for Second Language Students

Second language learners follow the same process when learning another language. They acquire the second language by understanding messages through comprehensible input (Krashen, 1981). When the language they hear or read contains new or unacquired information, they rely on the context made up of extra linguistic information, general knowledge of the world, and previously acquired language. Their speech results from acquisition and emerges naturally and gradually according to set stages of language development beginning with words, phrases, and more complex sentences. As the language develops some attention is given to the organization and coherence of speech and writing.

Students learning another language already understand the connection between the written symbol and the concept it represents. Their understanding of writing crosses over from first to second language even though, in some languages, they may have to learn a new set of symbols to convey their ideas. As in their first language, their writing skills are directly dependent upon their oral language and are developed through meaningful written interaction in the target language.

FIRST AND SECOND LANGUAGE SIMILARITIES

- First and second languages are acquired in the same manner.
- First and second language literacy acquisition follows the same principles.
- Strategies and processes are transferable from first to second language and vice versa.

First and second language learners vary in the amount of language they have. While children entering kindergarten may already use several thousands words from their native language, they often enter the foreign language class with a lexicon limited to *uno, dos, tres, tacos, pizza, croissant* or other such words. The same applies to older learners who begin foreign language study with a very limited prior knowledge of the language. For this reason, students learning a foreign language are not able to develop the same level of proficiency in the second language as they have in their native language. While language acquisition proceeds in the same fashion for first and second language learners, their expected level of proficiency is directly related to the amount of time and the kind of instruction they have received in the second language.

The implications for writing in a foreign language are obvious. Students are functioning on the same cognitive level but are hindered in their ability to express their thinking. Often, they are frustrated with the lack of complexity of their writing and feel that it resembles that of a third grader. Consequently, it is unrealistic to expect the foreign language writing to equal in quality, complexity, and fluency the first language writing.

Students learning Japanese, Chinese, Russian, and other languages may have to master an entirely new writing system. Thus, the kind of writing system used in the foreign language is an important factor in determining the level of proficiency to be attained by students.

FIRST AND SECOND LANGUAGE DIFFERENCES

First Language	Second Language
• Students know several thousands words in their first language when entering kindergarten.	• Students know few or no words in the second language when beginning second language instruction.
• Students have familiarity with several grammatical structures and have the ability to use them orally and in writing in the first language when entering school.	• Students have no or very limited familiarity with grammatical structures in the second language when beginning second language instruction.
• Students begin experimenting with writing at an early age.	• The introduction of writing is delayed until the students have assimilated writing in their first language (usually around grade three).
• Students learn to read and write and to make the association between the word and the written symbol.	• Students have already made the association between the word and the written symbol in their first language. This understanding carries over to the second language.
• Students have a native level of proficiency.	• The students' level of proficiency is determined by the amount of time and involvement with the second language. Students can be expected to reach the Intermediate High level on the ACTFL proficiency guidelines. (See Appendix for description.)

Even though there is a wide margin between the levels of proficiency in the two languages, students in their first and second languages engage in similar modes of writing which feature common elements:

- Both languages engage in descriptive, narrative, and expository writing.
- Both languages value the following components in the composing process: main idea, supporting details, organization, and coherence.

Descriptive, Narrative, and Expository Writing

What is descriptive writing?

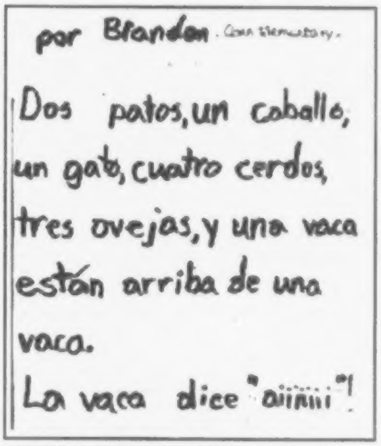
"Descriptive writing makes an event, place, person or situation spring to life in the reader's mind through innovative use of language: the right word at the right moment. At its most successful, such writing gives the reader the strong sense of being there, living it. Good descriptive writing reinvents reality in the reader's mind with an intensity that rival memory" (Modes of Writing: Focusing on Purpose, Northwest Regional Educational Laboratory, Vicki Spandel and Ruth Culham, 1993).

What makes a good descriptive paper?

- **It creates pictures in the mind.**
- **It includes precise, selective details.**
- **It brings in all the senses.**

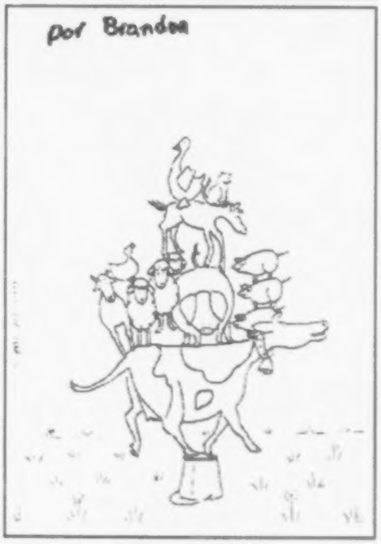
Adapted from V. Spandel and R. Culham. Modes of Writing: Focusing on Purposes, 1993.

In the foreign language classroom, students focus on vocabulary development activities so that they can describe objects, animals, persons, or places. They resort to the use of at least one strategy to organize their description. For example, when describing a room they go from right to left or from top to bottom. When describing a place they plan their description according to the different senses. They may first describe what they see, then what they hear. Finally, when describing a person they may begin by describing that person physically, then mentally.

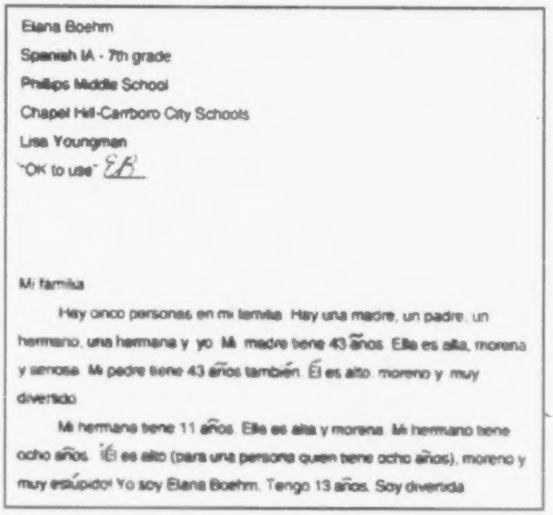


por Brandon . Conn Elementary .

Dos patos, un caballo,
un gato, cuatro cerdos,
tres ovejas, y una vaca
están arriba de una
vaca.
La vaca dice "aiiiiii"!



76 and # 77 Brandon, Elem., *Spanish*



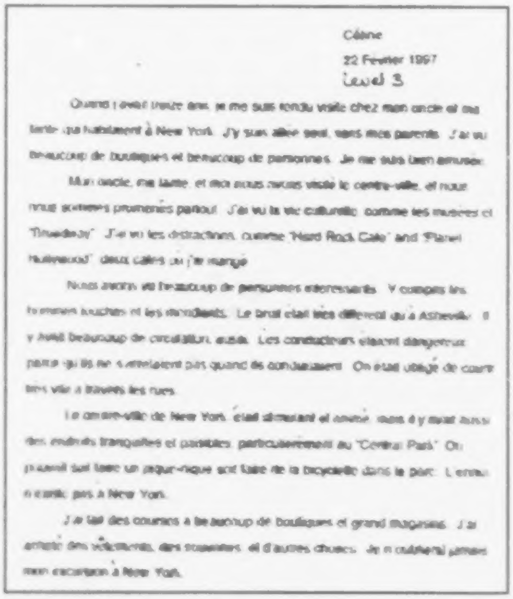
Elana Boehm
Spanish IA - 7th grade
Phillips Middle School
Chapel Hill-Carrboro City Schools
Lisa Youngman
"OK to use" EB

Mi familia

Hay cinco personas en mi familia. Hay una madre, un padre, un hermano, una hermana y yo. Mi madre tiene 43 años. Ella es alta, morena y hermosa. Mi padre tiene 43 años también. Él es alto, moreno y muy divertido.

Mi hermana tiene 11 años. Ella es alta y morena. Mi hermano tiene ocho años. Él es alto (para una persona quien tiene ocho años), moreno y muy estúpido! Yo soy Elana Boehm. Tengo 13 años. Soy divertida

# 78 Elana Boehm, MS, *Spanish*



Céline
22 Février 1997
Level 3

79 Celine, HS, *French*

What is narrative writing?

" A narrative tells a story of what happened. In the personal narrative, the student recounts events he/she has experienced, read, or heard about....In the imaginative narrative, the student writes a story that revolves around an event and has a resolution" (*Focused Holistic Scoring Guide*, p. 4).

"A narrative is a story that includes characters or things involved in an action as well as the setting for where the action takes place. Often the characters are confronted with a problem or some complication that they must deals with. The resolution brings closure to the story" (*Teaching Narrative*, p. 34).

Narratives share the following common elements:

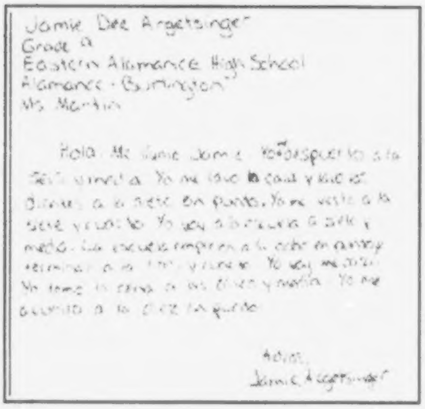
Characters:	Who they are and their description
Setting:	Where and when the action takes place and a description of the location(s)
Goal:	What the problem or complication is (this element is sometimes absent in the personal narrative)
Plot/Actions:	The series of actions or events leading to the *denouement* (high point of the story)
Resolution:	Solution to the problem

What makes a good narrative paper?

- The beginning of a story tells what it is about.
- Good writers show us what is happening or how they feel by using examples.
- The middle part of the narrative tells more about the problem.
- Use dialogue to make the story real.
- Use lots of action details to help your reader see exactly what is happening.
- The end of a narrative tells how the problem is solved.

The Florida Writing Coach. Crowell and Kolba, 1994

In the foreign language classroom, the focus in placed on the sequencing of events. At first, there may be very few details accompanying the narrative, but with more language, students develop the ability to elaborate and to incorporate details related to the main ideas.

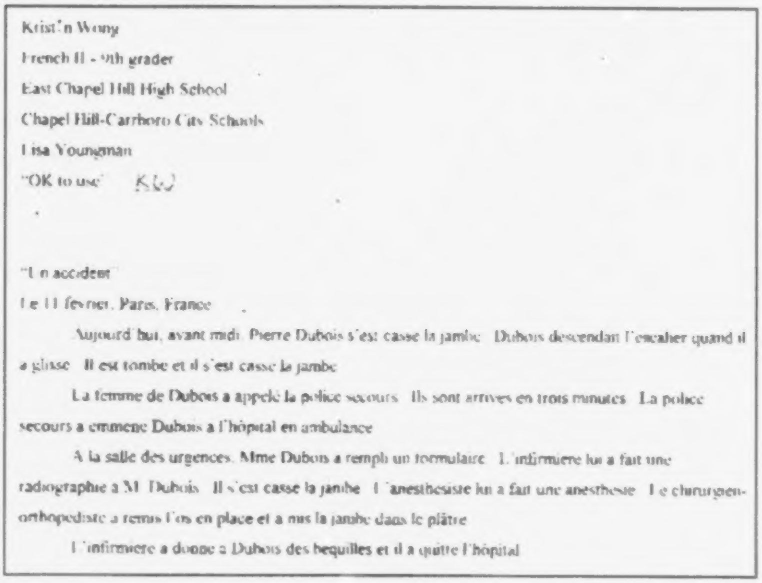


Jamie Dee Argetsinger
Grade 9
Eastern Alamance High School
Alamance - Burlington
Ms. Martin

Hola. Me llamo Jamie. Yo me despierto a la seis y media. Yo me lavo la cara y [illegible] a la siete en punto. Yo me visto a la siete y [illegible]. Yo voy a la escuela a [illegible] y media. La escuela empieza a la ocho en punto y termina a la [illegible] y [illegible]. Yo voy [illegible]. Yo tomo la cena a las cinco y media. Yo me acuesto a la diez en punto.

Adiós,
Jamie Argetsinger

# 80 Jamie Dee Argetsinger,
HS, *Spanish*



Kristin Wong
French II - 9th grader
East Chapel Hill High School
Chapel Hill-Carrboro City Schools
Lisa Youngman
"OK to use" KW

"Un accident"
Le 11 fevrier, Paris, France

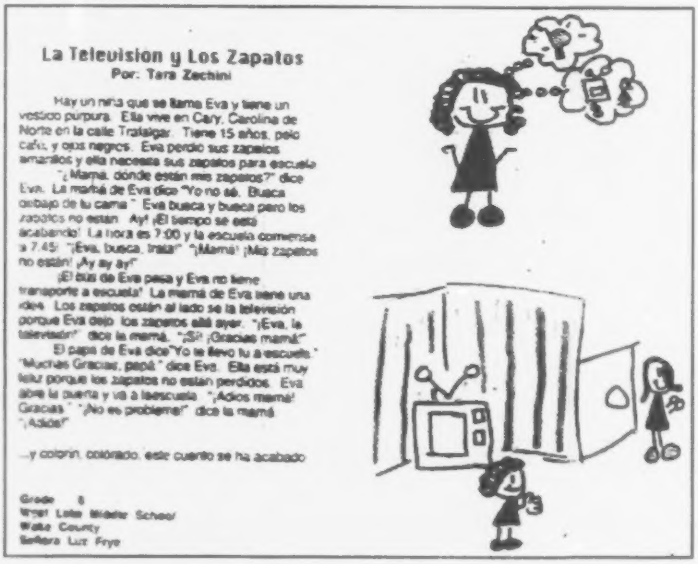
Aujourd'hui, avant midi, Pierre Dubois s'est casse la jambe. Dubois descendait l'escalier quand il a glisse. Il est tombe et il s'est casse la jambe.

La femme de Dubois a appelé la police secours. Ils sont arrives en trois minutes. La police secours a emmene Dubois a l'hôpital en ambulance.

A la salle des urgences, Mme Dubois a rempli un formulaire. L'infirmiere lui a fait une radiographie a M. Dubois. Il s'est casse la jambe. L'anesthesiste lui a fait une anesthesie. Le chirurgien-orthopediste a remis l'os en place et a mis la jambe dans le plâtre.

L'infirmiere a donne a Dubois des bequilles et il a quitte l'hôpital.

# 81
Kristin Wong,
HS, *French*



La Television y Los Zapatos
Por: Tara Zechini

Hay un niña que se llama Eva y tiene un vestido purpura. Ella vive en Cary, Carolina de Norte en la calle Trafalgar. Tiene 15 años, pelo café, y ojos negros. Eva perdio sus zapatos amarillos y ella necesita sus zapatos para escuela.

"¡Mamá, dónde están mis zapatos?" dice Eva. La mamá de Eva dice "Yo no sé. Busca debajo de tu cama." Eva busca y busca pero los zapatos no estan. Ay! ¡El tiempo se está acabando! La hora es 7:00 y la escuela comensa a 7:45! "¡Eva, busca, trata!" "¡Mamá! ¡Mis zapatos no están! ¡Ay ay ay!"

¡El bus de Eva pasa y Eva no tiene transporte a escuela! La mamá de Eva tiene una idea. Los zapatos están al lado se la televisión porque Eva dejo los zapatos allá ayer. "¡Eva, la televisión!" dice la mamá. "¡Sí! ¡Gracias mamá!"

El papa de Eva dice "Yo te llevo tu a escuela." "Muchas Gracias, papá." dice Eva. Ella está muy feliz porque los zapatos no estan perdidos. Eva abre la puerta y va a laescuela. "¡Adios mamá! Gracias." "¡No es problema!" dice la mamá. "¡Adiós!"

...y colorin, colorado, este cuento se ha acabado

Grade 8
West Lake Middle School
Wake County
Señora Luz Frye

# 82 Tara Zechini,
MS, *Spanish*

What is expository writing?

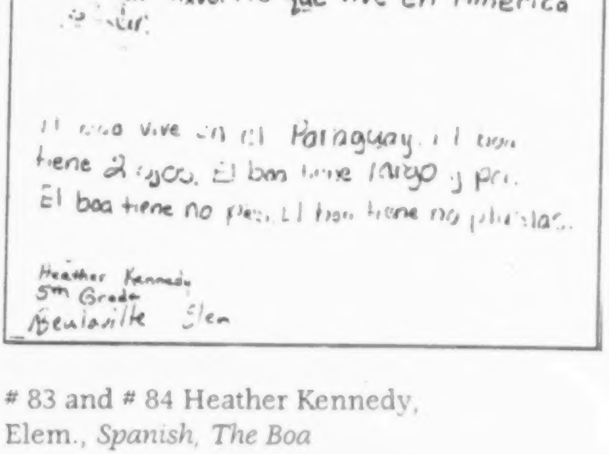
An expository paper shares knowledge, gives information, directions or ideas but can also entertain. It is used to observe and report. "The skillful expository writer draws on information about his or her own experience, and from other sources, too - books, films, interviews, etc. - integrating, synthesizing and making connections... Basic information (the who, what, when, where, why and how of the subject) is enlivened by fitting examples or anecdotes. The writer shows enough knowledge of the topic to choose information in an order that makes it both clear and interesting" (Spandel, 1991).

What makes a good expository paper?

- **Focus your paper by telling what it is about.**
- **Give examples that explain what your are writing about.**
- **Do not give examples with no details**
- **Give lots of details to make your examples clear and interesting.**
- **Use transition words to connect paragraphs.**
- **Write an ending that adds details to your main idea.**

The Florida Writing Coach. Crowell and Kolba, 1994

In the foreign language classroom, the focus is on the clarity of the information and ideas. The who, what, where, why, or how of the subject are clearly addressed.
Students are prompted to explain the steps, tell about, give reasons for, explain why, and tell how to.

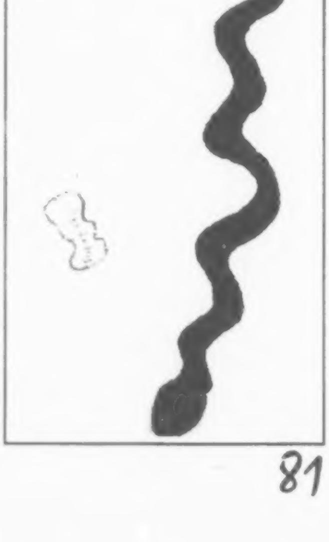


Hola

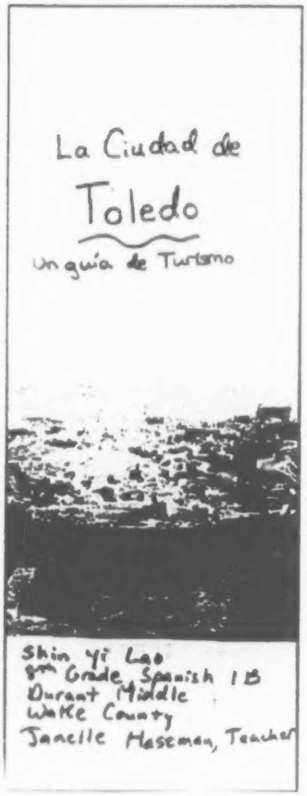
Me llamo Heather y voy a escribir de mi animal favorito que vive en América [illegible] Sur.

El boa vive en el Paraguay. El boa tiene 2 ojos. El boa tiene largo y [illegible]. El boa tiene no pies. El boa tiene no plumas.

Heather Kennedy
5th Grade
Beulaville Elem



83 and # 84 Heather Kennedy, Elem., *Spanish, The Boa*

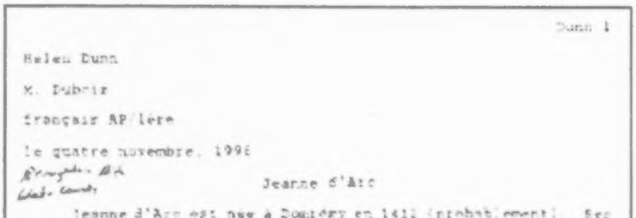


La Ciudad de
Toledo
Un guía de Turismo

Shin Yi Lao
8th Grade, Spanish IB
Durant Middle
Wake County
Janelle Haseman, Teacher

# 85 Shin Yi Lao, MS, *Spanish, Travel Brochure*

# 86 Helen Dunn, AP, *French, Joan of Arc*



Dunn 1

Helen Dunn
M. Dubriz
français AP/1ère
le quatre novembre, 1996
Broughton HS
Wake County

Jeanne d'Arc

Jeanne d'Arc est née à Domrémy en 1412 (probablement). Ses parents étaient des paysans. Elle était Chrétienne, et elle beaucoup aimait Dieu. Elle passait beaucoup de temps à l'église.

Pendant presque cent ans, la France et beaucoup de l'Europe, avaient bataillé dans ce qui s'appelle la Guerre de Cent Ans. Une cause de la guerre entre l'Angleterre et la France était que le roi d'Angleterre, Eduard III, voulait contrôler la France, et les Français ne voulaient pas cela. Les Anglais occupaient beaucoup de la France. Le roi de la France, Charles VII, n'avait pas été couronné, donc le peuple l'appelait le Dauphin. Reims, où les couronnements des rois se passaient, était contrôlé par l'ennemi, et la vallée dans laquelle Jeanne habitait était occupée pars des armées.

Jeanne avait treize ans quand elle a vu une vision divine pour la premiere fois. (Elle a dit plus tard que cette vision était de Saint Michel, qui l'a ordonnée d'être une bonne fille.) Elle n'a personne dit de ces visions jusqu'à elle avait une autre vision de Saint Catherine, qui l'a ordonnée d'aller au Dauphin pour inspirer ses armées à gagner le chemin à Reims pour

Components of Writing

Main Idea, Supporting Details, Organization, and Coherence

"Main idea, supporting details, organization, and coherence apply to composing in general and are essential, specific components which are rated in the end of grade writing tests" (Focused Holistic Scoring Guide) in English Language Arts. Elementary, middle school, and high school students are routinely asked to write descriptive, narrative, and expository passages. Foreign language teachers can play an important role in helping students become better writers by reinforcing these elements in their foreign language instruction and by strengthening their foreign language students' ability to write descriptive, narrative, and expository passages at all levels of language.

First and Second Languages

↓

- Main ideas
- Supporting Details
- Organization
- Coherence

It is essential to note that those four components of language are addressed at a more basic level in the foreign language class than they are in the English Language Arts class where students entering school have already mastered 85 percent of their adult vocabulary and structures. Nonetheless, there are many learning strategies foreign language teachers can include orally and in writing to help their students become better writers.

Foreign language teachers must first and foremost help students refine and extend their oral language to ensure that they have the language needed to accomplish the task. When students learn a foreign language they first attend to key words and main ideas. As their language develops they are able to grasp and express supporting details. They demonstrate the ability to organize their thinking and to present their ideas in a coherent manner. Because of the limited amount of time spent with the language, the students' ability to use connective words and pronoun substitution might be limited. However, students can vary their sentence structures and vocabulary to make the reading more fluent.

In addition, foreign language teachers may want to ensure that they include the elements (main idea, supporting details, organization, and coherence) in their writing scoring rubrics to focus students on those elements of writing. (See section on Assessment for specific examples of rubrics and see Appendix for Focused Holistic Scoring Guides.)

Because reading and writing are so closely related and often a writing task is derived from a reading task and because many strategies are interchangeable within those two skills, some of the suggestions below address both reading and writing.

Main Idea

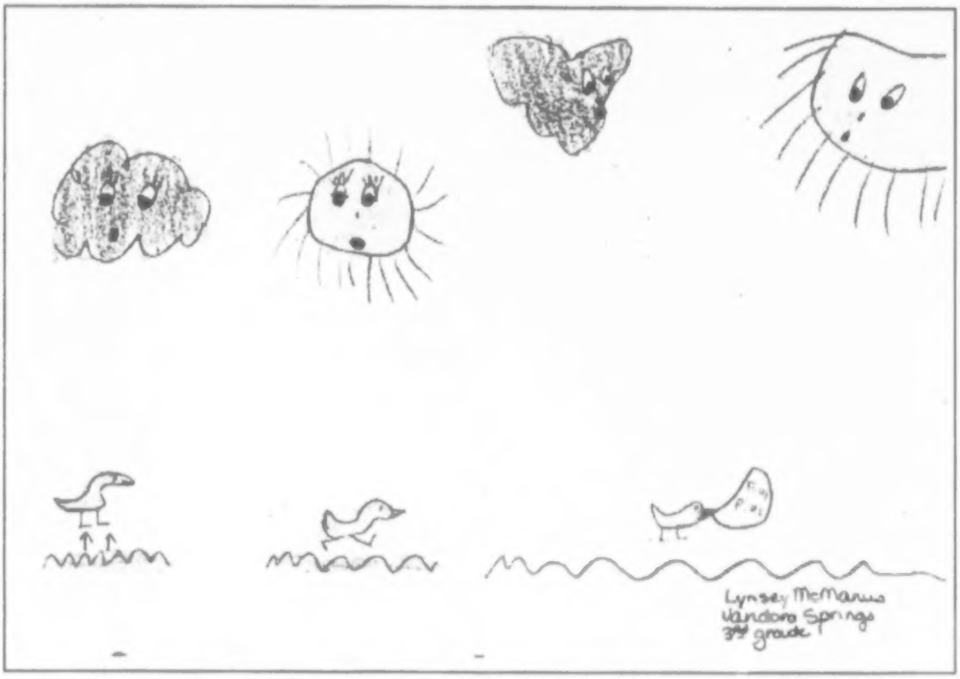
The main idea provides the focus for the writing piece. This focus must be clearly identifiable by the reader so that there exists no confusion in the reader's mind. In descriptive writing the main idea centers around the selected person, place, thing, or location described, whereas in narrative writing emphasis is placed on the logical sequencing of ideas.

Hints For the Foreign Language Teacher

When implementing strategies and suggestions, teachers have to keep in mind the language as well as the cognitive level of their students. While some of the following suggestions can be implemented at all levels of language development, others are not suited to the students' cognitive level.

I. Stage One/Beginning Level

- *Help young learners illustrate the main event in a story or determine the main idea(s) by writing captions under selected picture(s).*
- *Ask students to underline the sentence which best states the main idea in a given paragraph and/or to select the key words related to the main idea.*



# 87 Lynsey Mc Manus, Elem, *Spanish*. *Illustrating Key Ideas*

- *Suggest that students provide possible titles for written selections.*

II. Stage Two/Continuing Level

- *Engage students in previewing and skimming activities to help them identify the organizing principle in a reading task.*

- *Plan opportunities for students' participation in peer review to identify the main idea in a peer's draft and to make suggestions for clarifying it.*

- *Introduce students to the use of graphic organizers such as T charts to record the main idea(s) and information about the main idea.*

Title

Main ideas	*Details*

Adapted from Chamot and O'Malley (1992)

- *Encourage making predictions orally or using a prediction chart about events and characters in a story or about a possible ending. Predictions can be recorded on the blackboard or an overhead, or students can write them in their notebooks. The predictions set the purpose for reading. Students read the passage silently or as a class activity and compare their predictions with the events in the original story or ending. To verify the accuracy of the predictions, students can work in groups, with a student leader asking questions based on the original predictions and then eliciting clarifications and/or elaboration (Marzano, Pickering, Arredondo, Blackburn, Brandt, and Moffett, 1992).*

Your predictions	**The story**

- *Give students prompts and ask them to develop an outline to help them address the prompt.*

III. Stage Three/Advanced Level:

- *Involve students in metacognitive activities designed to help them reflect on their own learning and learning processes through the introduction of journals or learning logs. This kind of activity is especially well-suited as a concluding activity in a 90-minute class where students can be asked to jot the key points of each lesson, the things they found easy/difficult, etc. (See section on Learning Logs for more details.)*

Supporting Details

Supporting details allow the reader to paint a picture by appealing to the different senses. They connect back to the main idea or story. The *Focused Holistic Scoring Guide: The Descriptive Composition* suggests a variety of ways for accomplishing this:

a. giving a wealth of details
b. giving a general listing

c. describing a few features in elaborate details
d. describing features, using location as the elaborative device

Hints For the Foreign Language Teacher

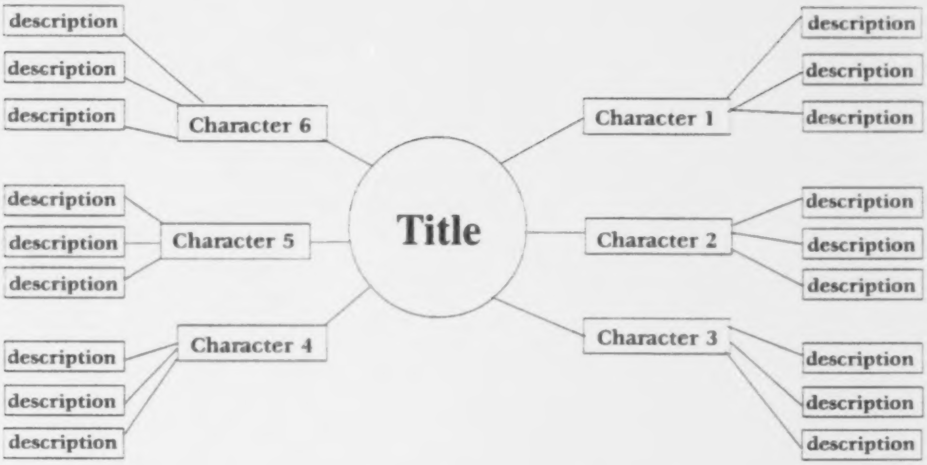
When implementing strategies and suggestions, teachers have to keep in mind the language as well as the cognitive level of their students. While some of the following suggestions can be implemented at all levels of language development, others are not suited to the students' cognitive level.

I. Stage One/Beginning Level:

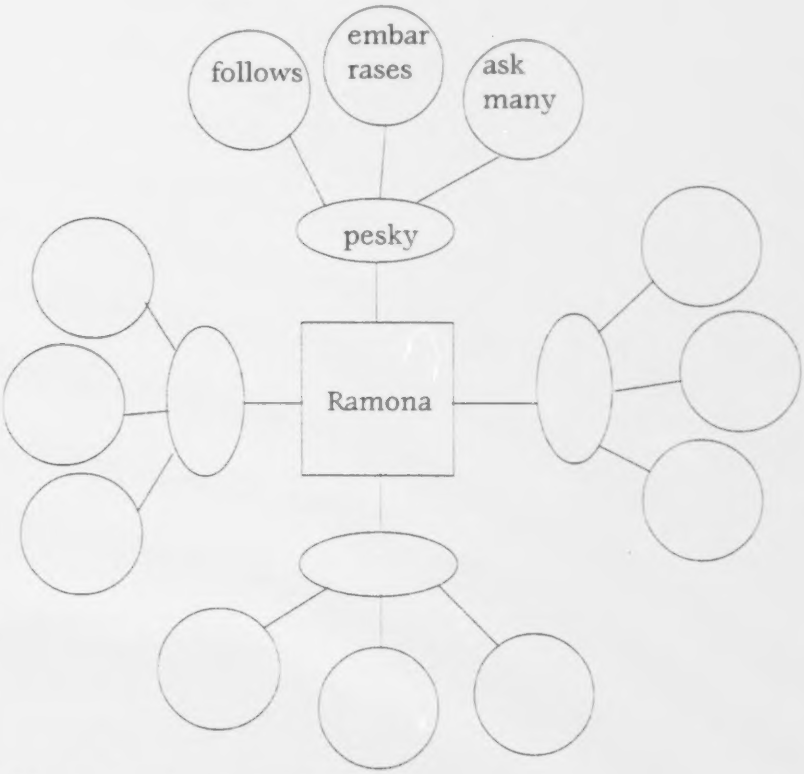
- *Introduce the use of webs and character maps to help students be more elaborate in the use of details.*

  For example: Students can make a web and list the descriptors for each one of the characters from a story.

Webbing


description
description
description
Character 6
Character 1
description
description
description
Title
description
description
description
Character 5
Character 2
description
description
description
Character 4
Character 3
description
description
description
description
description
description

They can develop a "character map to identify the traits which are linked to action in a story... Write the names of main character in the square on the map or paste picture from a magazine that best depicts the character. In the ovals list qualities of the characters, and in the circles list actions to support those qualities" (Communication Skills Teacher Handbook, p. 82-83).

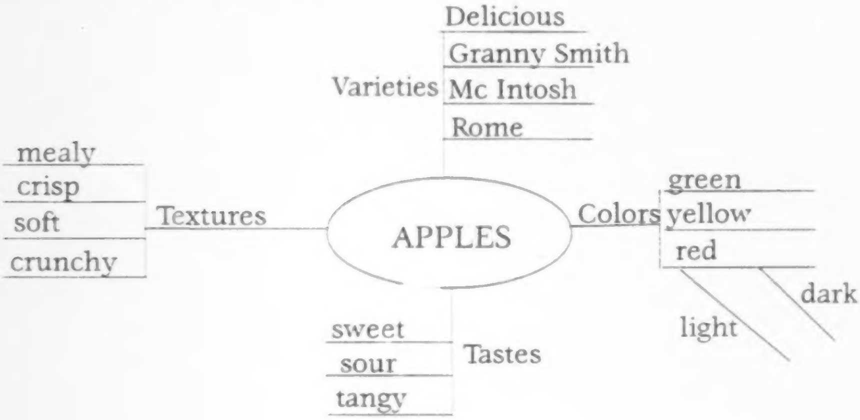

follows
embar rases
ask many
pesky
Ramona

(Marian Davies Toth, 1991)

- *Encourage young learners to illustrate a special character using as many details as possible. To help older learners develop an attention to details, teachers may want to ask them to depict a specific scene or event graphically, through the use of drawing, still photographs, or other means.*

- *Involve students in brainstorming activities. For example, they can be asked to list descriptive words and to categorize them in accordance to their own criteria. A sample graphic illustration follows.*

Help! They Don't Speak English Starter Kit, 1994



II. *Stages Two and Three/Continuing and Advanced Levels*:

- *Structure activities to help students become good observers by making them more aware of the various senses which can be involved in perceiving an item or a place. These can include a variety of senses and can encourage students to brainstorm what they have seen, felt, heard, and tasted as well as smelled during a special activity. This task can be followed by asking students to organize their observations in a clear manner.*

- *Require students to support statements with specific details. Those details may need to be elicited through teacher's or student's additional request for information. For example, students could be asked to physically describe a classmate without naming him/her. After trading descriptions, the students would have to identify the person described. They can ask for additional details if the description did not allow for identification of the person.*

- *Teach scanning strategies of written materials to help them select specific details.*

- *Ask students to devise graphic organizers to depict the main events and the specific details related to them. Using the graphic organizer they retell the story orally and/or in writing.*

- *Introduce story skeletons. As the name implies a story skeleton includes only the essential elements of the plot and characters. It can serve as a reminder for the teller as well as for the writers.*

  A story skeleton can be based on a story, such as the following example from Rapunzel provided by Ruth Wajnryb in "Story telling and language learning":

  > *Once-man and woman-cottage-very happy-poor-yearned for-child-at last-woman-pregnant...*

- *Provide them with advance organizer questions to focus them on the text they are to read. Questions can include "What happened? Where did the event take place? When did it take place? Who was there?" to " What happened as a result of it?"*

Organization

A well-organized writing piece has a clear beginning, development, and ending with ideas flowing logically throughout the composition and with evidence of some organizational strategy. In a narrative piece, the sequence of events advances in logical progression.

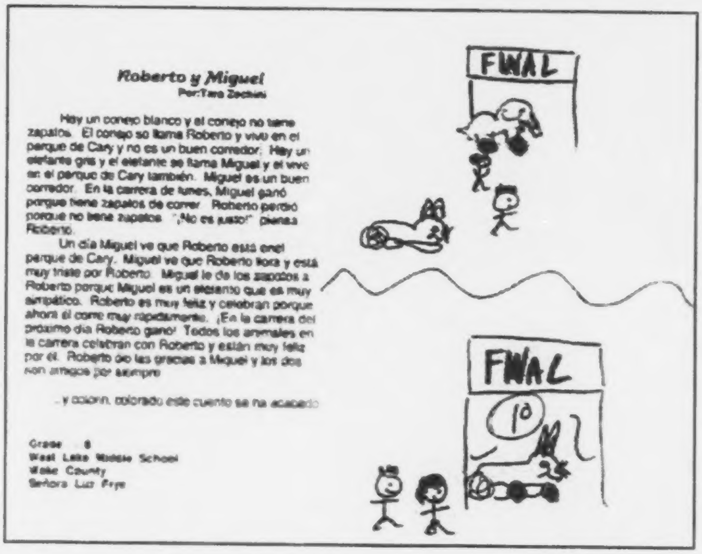
Hints For the Foreign Language Teacher

When implementing strategies and suggestions, teachers have to keep in mind the language as well as the cognitive level of their students. While some of the following suggestions can be implemented at all levels of language development, others are not suited to the students' cognitive level.

I. Stage One/Beginning Level:

- *Include students in the reading of a pattern story, and ask them to add new information as needed.*

- *Engage them in the sequencing of graphics/pictures and text. For example, students organize sentence strips to correspond to the sequential order of a story. They group and identify the sentences according to the three components: beginning, middle, and conclusion.*


FINAL
FINAL
10
25

Roberto y Miguel
Por:Tara Zechini

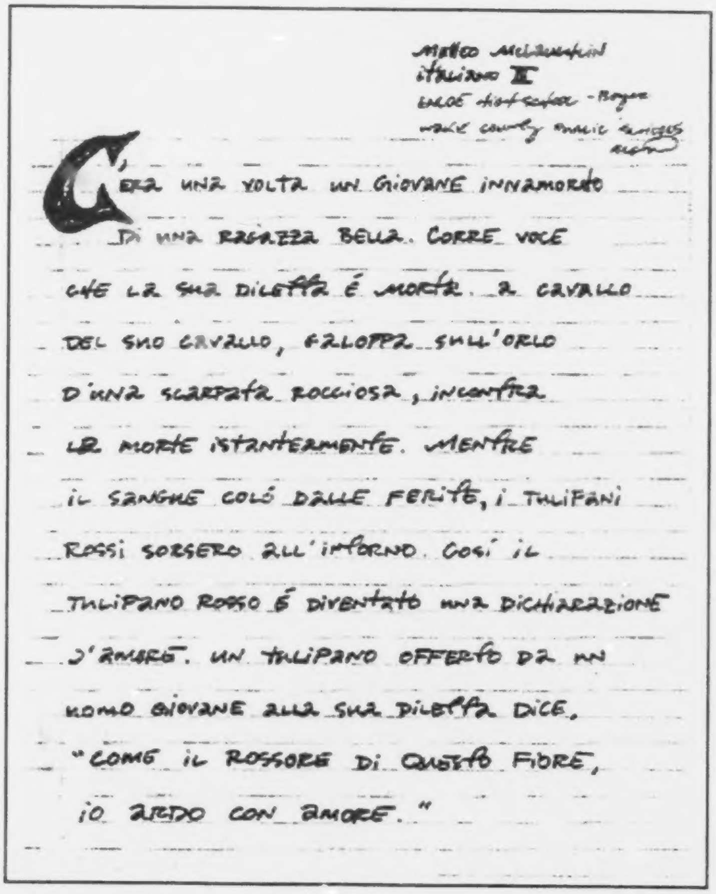
Hay un conejo blanco y el conejo no tiene zapatos. El conejo se llama Roberto y vive en el parque de Cary y no es un buen corredor. Hay un elefante gris y el elefante se llama Miguel y el vive en el parque de Cary también. Miguel es un buen corredor. En la carrera de lunes, Miguel ganó porque tiene zapatos de correr. Roberto perdió porque no tiene zapatos. "¡No es justo!" piensa Roberto.

Un día Miguel ve que Roberto está enel parque de Cary. Miguel ve que Roberto llora y está muy triste por Roberto. Miguel le da los zapatos a Roberto porque Miguel es un elefante que es muy simpático. Roberto es muy feliz y celebran porque ahora él corre muy rápidamente. ¡En la carrera del próximo día Roberto ganó! Todos los animales en la carrera celebran con Roberto y están muy feliz por él. Roberto dio las gracias a Miguel y los dos son amigos por siempre.

...y colorín, colorado este cuento se ha acabado

Grade 8
West Lake Middle School
Wake County
Señora Luz Frye

# 88 Tara Zechini, MS, *Spanish, Special Ending*

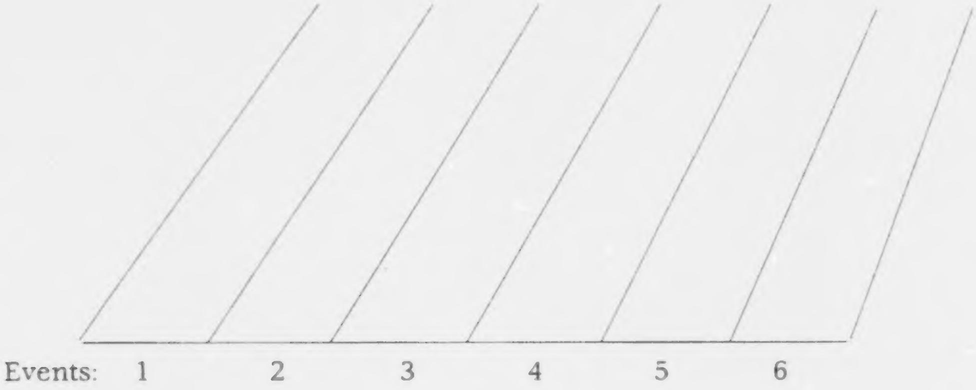


Matteo McLaughlin
italiano III
Enloe high school - Boyce
wake county public schools
[illegible]

C'ERA UNA VOLTA UN GIOVANE INNAMORATO DI UNA RAGAZZA BELLA. CORRE VOCE CHE LA SUA DILETTA É MORTA. A CAVALLO DEL SUO CAVALLO, GALOPPA SULL'ORLO D'UNA SCARPATA ROCCIOSA, INCONTRA LA MORTE ISTANTEAMENTE. MENTRE IL SANGUE COLÓ DALLE FERITE, I TULIPANI ROSSI SORSERO ALL'INTORNO. COSÍ IL TULIPANO ROSSO É DIVENTATO UNA DICHIARAZIONE D'AMORE. UN TULIPANO OFFERTO DA UN UOMO GIOVANE ALLA SUA DILETTA DICE, "COME IL ROSSORE DI QUESTO FIORE, IO ARDO CON AMORE."

# 89 Matteo McLaughlin, HS, *Italian, Special Beginning*

- *Incorporate sequence patterns (or timelines) to help them organize the events in the order of occurrence. Events can be written out or if students are not able to write yet, they can be drawn sequentially resulting in a pictograph.*



- *Insert story maps/story grammar to allow them to organize the information and to be used when they retell the story orally or in writing (see appendix for additional forms). Story maps reflect the basic organizational skeleton common to most stories written in a second language. It helps students focus on the important parts of the story. As students become more skillful at story mapping, they can use more complex mapping procedures (Beck & McKeown, 1981; Pearson, 1982; Ruddell & Boyle, 1989).*

STORY MAP

Title:

Setting:

Character 1	Character 2:
Character 3	Character 4:

Problem:

Action 1:
Action 2:
Action 3:
Action 4:
Action 5:
Action 6:

Solution/End

Story Map for *Sleeping Beauty*

Title: Sleeping Beauty

Setting: A castle

Characters: The king, the queen, a daughter (the princess), three good fairies, one bad fairy, a prince, a dragon

Events:

1. King and his wife have a baby daughter.
2. Two good fairies give the gift of beauty to the daughter.
3. One bad fairy says the daughter will die at the spinning wheel.
4. Third good fairy changes the bad spell, the daughter will only sleep until a prince wakes her up.
5. The princess turns 16 yrs. old.
6. She explores the castle.
7. She finds the bad fairy disguised as an old woman.
8. She touches the spinning wheel.
9. She falls asleep.
10. Everybody falls asleep.
11. The three good fairies go find the prince.
12. The prince cuts the bushes and the trees.
13. The prince fights the dragon.
14. The prince finds the princess.
15. The prince kisses the princess.

Conclusion: They get married and live happily ever after.

II. Stage Two Continuing Level:

- *Help students define beginning, development, and ending by using a frame. A frame is a supportive devise which can order parts and specify sentence structure to be used if needed (Haley-James, 1981).*

  Ending a story. Write an ending of three sentences incorporating the answers to the three following questions.

  1. What happened to the main character?

  2. How did he/she feel?

  3. Why did he/she feel this way?

- *Involve them in oral story retelling. They may change some of the characters or some of the events in the story.*

- *Help them develop good conclusions (or good introductions) and then individually or in groups choose the one which works best.*

- *Involve them in the completion of a narrative grid to help them remember events in a given story. Following is narrative grid based on Shel Silverstein's "The Giving Tree." Then, ask them to rewrite the story.*

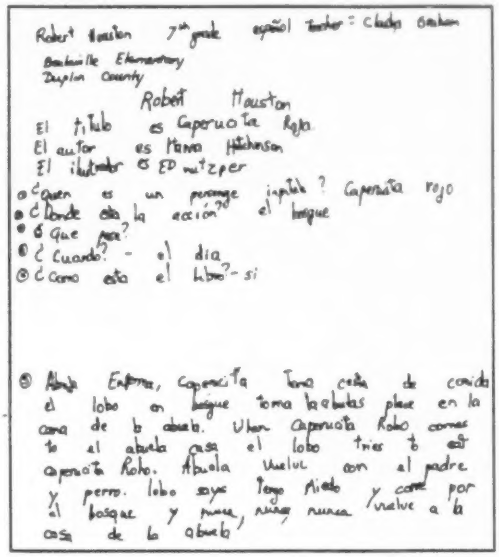
STAGE	NEEDS	RESPONSES
	The boy needs:	The tree gives:
I	love	love
II	money	apples
III	house	branches
IV	boat	trunk
V	rest	stump

From Ruth Wajnryb

- *Reinforce the importance of asking oneself the "w" questions (who, what, where, when and why).*
    Who is in the story?
    Where does it take place?
    When does it take place?
    What happens first?
    What happens next?
    What else happens?
    How does it end?

  Students will be more at ease answering the who, what, where, when questions than the "why" question, which requires a more sophisticated grammatical form.

# 90 Robert Houston, MS, *Spanish, Outline And Brief Summary*



Robert Houston 7th grade español Teacher: Claudia Graham
Beulaville Elementary
Duplin County
Robert Houston
El titulo es Caperucita Roja
El autor es Mona Hitchinson
El ilustrador es ED Wutzper
● ¿Quien es un personage inpital? Caperucita rojo
● ¿Donde esta la acción? el bosque
● ¿Que pasa?
● ¿Cuando? - el dia
● ¿Como esta el libro? - si

● Abuela Enferma, Caperucita Toma cesta de comida el lobo en bosque toma la ebutas place en la cama de la abuela. When Caperucita Roho comes to el abuela casa el lobo tries to eat Caperucita Roho. Abuela vuelve con el padre y perro. lobo says Tengo Miedo y corre por el bosque y nunca, nunca nunca vuelve a la casa de la abuela

III. Stage Three/Advanced Level:

- *Expose students to different authors and authentic literature, so they can see how authors begin and conclude their writing. Ask them to list words and phrases used to introduce and to conclude.*

- *Challenge students to work in groups to create stories. For example, students could be grouped in groups of three. Each student begins by writing a good beginning for a story. After a few minutes, students trade papers with the next person, take a few minutes to read the beginning of the story and add a good middle to the story. They trade again and add a good end to the story. Once the stories have gone back to the original writer, students discuss where the story went, how it evolved and concluded, and how the completed story differed from their original plan.*

Coherence

Coherence occurs when the ideas and the sentences within a composition are logically connected and when the sentence length and structure are varied. Coherence can be achieved by including the following elements in the writing:

a. pronouns
b. synonyms
c. parallel structure
d. connectives
e. transitions

Hints For the Foreign Language Teacher

When implementing strategies and suggestions, teachers have to keep in mind the language as well as the cognitive level of their students. While some of the following suggestions can be implemented at all levels of language development, others are not suited to the students' cognitive level.

Coherence is probably the most challenging component for foreign language writers. In terms of language, the use of pronouns and connectors are signs of a more advanced language speaker and writer. The American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines states that at the Intermediate Mid level "Writing tends to be a loose collection of sentences or sentences fragments on a given topic and provides little evidence of conscious organization." The Intermediate High student "rarely uses basic cohesive elements, such as pronominal substitutions or synonyms in written discourse."

However, while beginning and intermediate students may not be as proficient in the use of cohesive elements, they can ensure that their ideas are logically connected.

I. Stage One/Beginning Level:

- *Ask them to make a web to show all the things related to the topic at hand.*

- *Encourage them to vary their word patterns and to experiment with more complex sentences going beyond the subject-verb-object organization. Sentence combining, sentence completion, and language extension activities can guide students toward this goal.*

II. Stage Two/Continuing Level:

- *Give them advance organizer questions prior to reading a text. For example, students can be asked: "Where is this city? How large/small is it? What are some of its main/distinguishing features?" etc. These kinds of questions when presented prior to reading a text provide directions to students for organizing information.*

- *Encourage them to vary their word patterns and to experiment with more complex sentences going beyond the subject-verb-object organization. Sentence combining, sentence completion, and language extension activities can guide students toward this goal.*

  Vicki Spandel and Ruth Culham suggest incorporating sentences going from "long and stretchy to short and snappy" (Working with Student Writers, 1993).

III. Stage Three/Advanced Level:

- *The more advanced foreign language students can ensure coherence of ideas and logical thinking by incorporating transition words in their writing. Some transition words are related to time (e.g., before, after, the next day, finally, when); to comparison or contrast (e.g., also, on the contrary, but); to cause and effect (e.g., because, therefore, so); to relative importance of an idea (e.g., first, second, more important, less important, most important); or to indicate that examples are supplied (e.g., for example, for instance, that is).*

Chapter 6

Dialogue Journals

A dialogue journal is composed of written conversations between a teacher and student or between a student and another student. In a dialogue journal, students write as much as they choose about any topic, and the teacher responds to each student asking and answering questions, and making comment but never evaluating or correcting. Comments are often brief, informal, private, direct, and center around more subjective topics.

Dialogue journals foster "interaction on real topics and issues which are of interest to the learner" (Peyton, 1986) with a focus placed on the message rather than the form. They give a good indication of students' progress over the course of a year or a semester and provide a means for teachers to discover students' interests, concerns, and thinking. In addition they provide a "context for language and literacy development" (Peyton, 1993) by involving students in purposeful writing free of grammatical constraints.

Following is a list of suggestions listed in *HELP! They Don't Speak English Starter Kit for Elementary Teachers* for the use of dialogue journals with students of a second language.

1. Make sure each student has a notebook to use in journal writing.
2. How you begin a dialogue journal depends on the age and literacy development of your students. Younger students can draw pictures and write about it. With older students, it will help them get started if you write the first entry for them to respond to. Something special about yourself usually elicits a good response.
3. Be sure that students know they can write about anything they want to in their journals, that they won't be graded, and that nobody but you will read them.
4. Students can write during class at a specified time, during class when they have free time, or outside class.
5. Be sure to respond to each journal entry. It is better to have students write one or twice a week and for you to respond each time, than for them to write everyday and you only respond once a week.

6. Never correct your students' entries. You may ask about meaning when you don't understand something, but don't make comments such as "not clear" or "not enough details." If a student uses an incorrect form, you may provide the correct form if your response seems natural to do so.
7. Try not to dominate the "conversation." Let students initiate topics. Too many questions in your responses will result in less language produced by the students, not more.
8. The more often students write and the longer they continue writing, the greater the benefits of journal writing.

Peyton also suggests tailoring the teacher's language to the students' level of proficiency and setting a minimum of sentences for the students' writing. (The number of sentences is usually determined by the students' language level and by their age.) As students gain some competence with the language and some familiarity with dialogue journals, the length of their writing will vary according to their topic.

Learning Logs

A learning log is a journal designed to develop reflection and self-monitoring skills to students and, at the same time, to give them some personal control over their own learning. In learning logs, students communicate how and what they have understood about a concept or a unit of study. They record data and reflect on what they have learned, what they still have questions about, whether they found the material easy or hard, what part they enjoyed the most, what frustrated them, how the information connects to other areas, and what questions they still have.

Students write to learn by describing their own learning processes. For example, in a foreign language class, students could conclude the lesson by:

- Listing the key ideas and/or main points of the lesson
- Addressing what was difficult and why
- Explaining how they will use that information

Other options involve the completion of statements such as those suggested by Fogarty and Bellanca (1987).

- One thing I'm exited about is...because...
- I hate it when... and when...
- This is like a movie I saw...because...

In their book *Evaluating Literacy*, Anthony, Johnson, Mickelson, and Preece recommend carefully suggesting prompts to help students become analytical about their "...own learning styles, approaches, strengths, preferences, and shortcomings." For example:

> Preferences
> The most interesting thing about... was...
> My favorite part of the school day is when...
> My favorite kind of question is the type that...
> I prefer to work by myself on activities that...
>
> Learning Styles and Strategies
> When I have to do a project, the first thing I do is...
> If I can, I try to avoid activities that...
> I work best when...
> When I don't understand something, I...

Strengths
I'm getting much better at...
One good question I asked (or thought of) today was...
One of the things I do best is...
I can help people in my class with...
I'm proud of the way I...

Areas in Need of Improvement
I need to work harder on...
I'm still not sure how to...
I need to get help with...
I wish I were better at...
The part I found the most difficult was...

Additionally, the authors recommend inviting the students to add prompts of their own.

Chapter 7

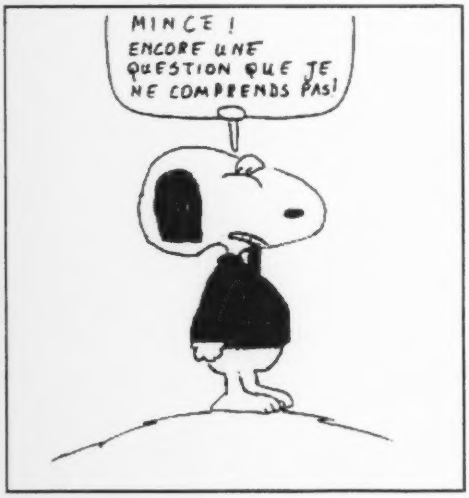
Suggestions for Writing

Although the needs and interests of children and adolescents change, the types of writing in which our students engage have stayed fairly constant over the years. Marjorie Frank in her book *If You're Trying to Teach Kids How to Write, You've Got to Have this Book*, lists the following different forms of writing in which students can engage.

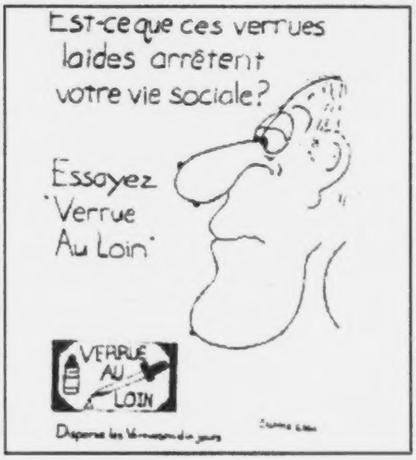
A-b-c books, ads (for magazines, newspapers, yellow pages), advice columns, allegories, anecdotes, announcements, anthems, appendices, apologies, assumptions, autobiographies, awards.

Ballads, beauty tips, bedtime stories, beginnings, billboards, biographies, blurbs, books, book jackets, book reviews, brochures, bulletins, bumper stickers.

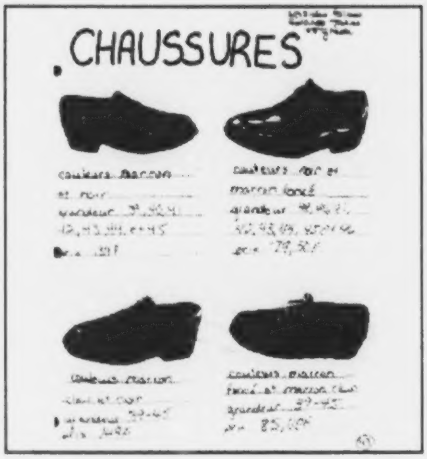
Calendar quips, calorie charts, campaign speeches, cartoons, captions, catalog, cereal boxes, certificates (award, birth, wedding, death), character sketches, church bulletins, commercials, community bulletins, couplets, comparisons, comic strips, complaints, constitutions, contracts, conversations, critiques, cumulative stories.


MINCE ! ENCORE UNE QUESTION QUE JE NE COMPRENDS PAS!

91 ?, HS, *French, Cartoon*


Est-ce que ces verrues laides arrêtent votre vie sociale?
Essayez "Verrue Au Loin"
VERRUE AU LOIN

# 92 Curtis Ebbs, HS,
French, Commercial


CHAUSSURES

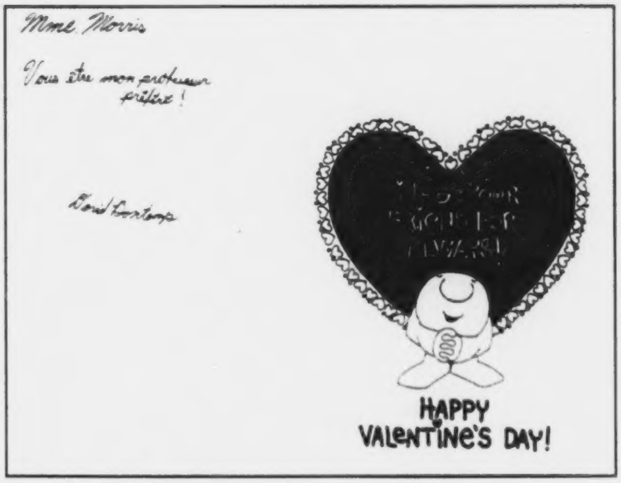
93 Natalie Parrish, MS,
French, Catalog

Data sheets, definitions, descriptions, detective reports, diaries, diets, directions, directories, documents, double-talk, dramas, dream scripts.

Editorials, epilogues, epitaphs, encyclopedia entries, endings, essays, eulogies, evaluations, exaggerations, exclamations, explanations.

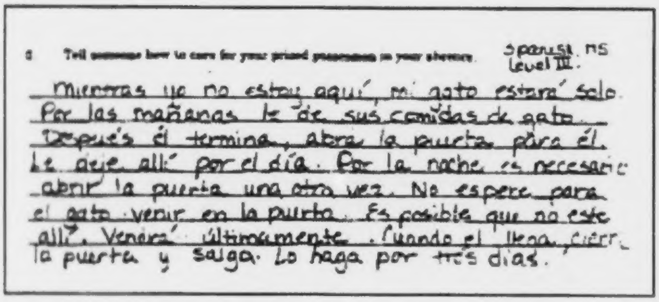
Fables, fairy tales, fantasies, fashion articles, fashion show scripts, folklore, fortunes.

Games rules, graffiti, good news-bad news, greeting cards, grocery lists, gossip.


Mme Morris
Vous être mon professeur préféré !
HAPPY VALENTINE'S DAY!

# 94 Ann Bauer, MS, *French, Game*

Headlines, horoscopes, how-to-books and directions.



8 Tell someone how to care for your prized possession in your absence.

Spanish. HS
level III.

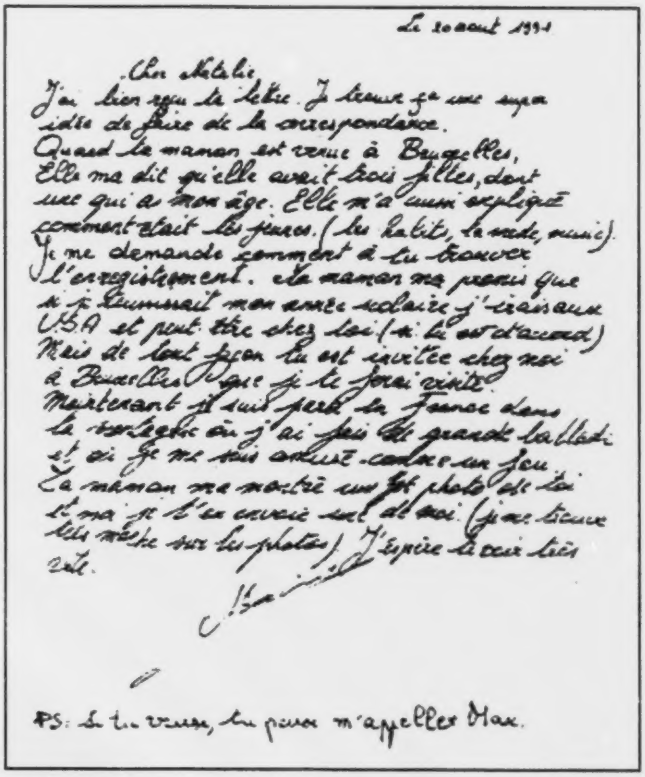
Mientras yo no estoy aquí, mi gato estará solo.
Por las mañanas le de sus comidas de gato.
Después él termina, abra la puerta para él.
Le deje allí por el día. Por la noche es necesario
abrir la puerta una otra vez. No espere para
el gato venir en la puerta. Es posible que no este
allí. Venirá últimamente. Cuando el llega, cierre
la puerta y salga. Lo haga por tres días.

# 95 ? HS, *Spanish, How to*

Impromptu speeches, indexes, inquiries, inscriptions, insults, interviews, introductions (to people, places, books), invitations.

Job applications, job descriptions, jokes, journals, jump rope rhymes.

Labels, legends, letters, lies, lists, love notes, luscious words, lyrics.



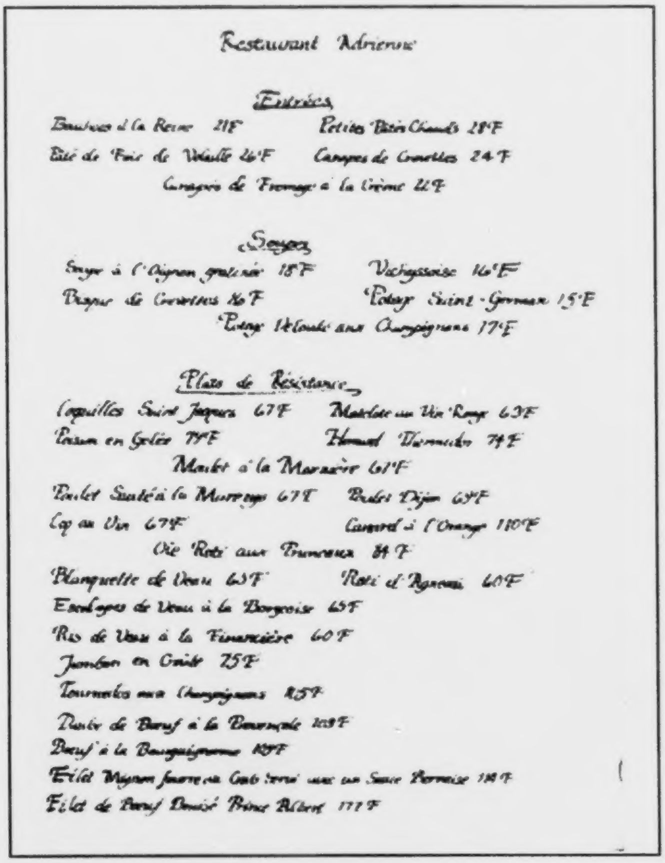
Le 20 août 1991

Cher Natalie
J'ai bien reçu ta lettre. Je trouve ça une super
idée de faire de la correspondance.
Quand ta maman est venue à Bruxelles,
Elle ma dit qu'elle avait trois filles, dont
une qui a mon âge. Elle m'a aussi expliqué
comment était les jeunes. (les habits, la mode, music).
Je me demande comment a tu trouver
l'enregistrement. Ta maman ma promis que
si je terminait mon année scolaire j'irais aux
USA et peut être chez toi (si tu est d'accord)
Mais de tout façon tu est invitée chez moi
à Bruxelles [illegible] que je te ferai visite.
Maintenant je suis parti en France dans
la montagne où j'ai fais de grande balladi
et où je me suis amusé comme un fou.
Ta maman ma montré un [illegible] photo de toi
et moi je t'en envoie une de moi. (je ne trouve
[illegible] sur les photos) J'espère te voir très
vite.

PS: Si tu veux, tu peux m'appeller Max.

# 96 Maxim, *French, Letter*

Magazines, marquee notices, memorandum, memories, metaphors, menus, monologues, mottoes, movie reviews, movie scripts, mysteries, myths.



Restaurant Adrienne

Entrées

Bouchées à la Reine 21F Petits Pâtés Chauds 28F
Pâté de Foie de Volaille 26F Canapés de Crevettes 24F
[illegible] de Fromage à la Crème 22F

Soupes

Soupe à l'Oignon gratinée 18F Vichyssoise 16F
Bisque de Crevettes 20F Potage Saint-Germain 15F
Potage Velouté aux Champignons 17F

Plats de Résistance

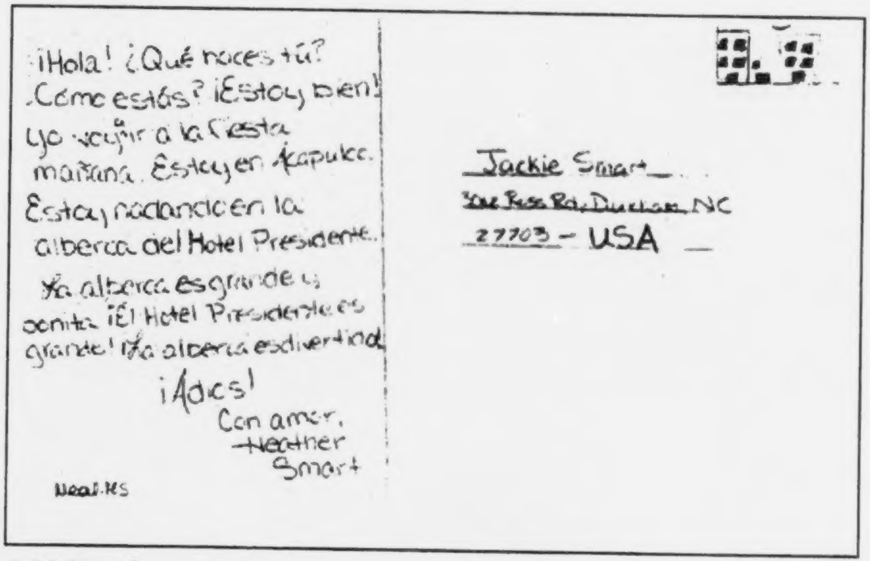
Coquilles Saint Jacques 67F Matelote au Vin Rouge 63F
Poisson en Gelée 79F Homard Thermidor 74F
[illegible] à la Marinière 61F
Poulet Sauté à la Marengo 67F Poulet Dijon 69F
Coq au Vin 67F Canard à l'Orange 110F
Oie Rôti aux Pruneaux 84F
Blanquette de Veau 63F Rôti d'Agneau 60F
Escalopes de Veau à la Bourgeoise 65F
Ris de Veau à la Financière 60F
Jambon en Croûte 75F
Tournedos aux Champignons 125F
Daube de Bœuf à la Provençale 108F
Bœuf à la Bourguignonne 107F
Filet Mignon fourré au Crabe servi avec un Sauce Béarnaise 118F
Filet de Bœuf Braisé Prince Albert 177F

# 97 Adrienne Judd, HS, *French*, *Menu*

News analyses, news articles, newscasts, newspapers, nonsense, notebooks, nursery rhymes.

Obituaries, observations, odes, opinions.

Palindromes, pamphlets, parodies, party tips, persuasive letters, phrases, plays, poems, post cards, posters, prayers, problems, problem solutions, profound sayings, prologues, proposals, propaganda sheets, protest signs, protest letters, product descriptions, proverbs, public notices, puppet shows, puns, puzzles.

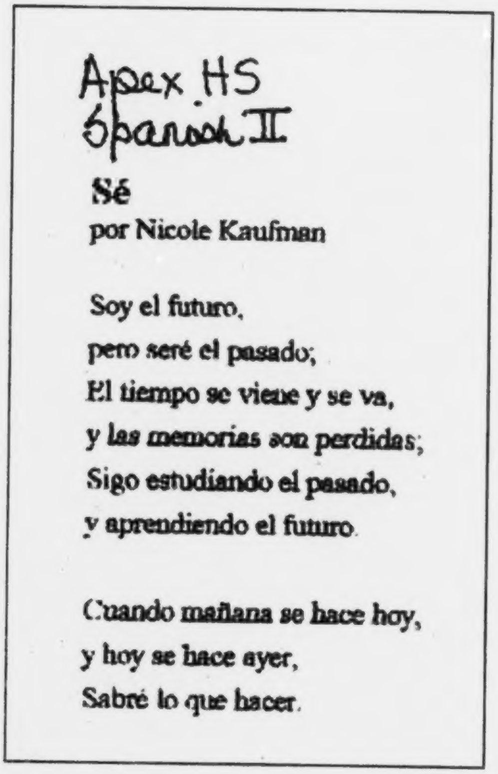


¡Hola! ¿Qué haces tú?
¿Cómo estás? ¡Estoy bien!
yo voy a ir a la fiesta
mañana. Estoy en Acapulco.
Estoy nadando en la
alberca del Hotel Presidente.
La alberca es grande y
bonita. ¡El Hotel Presidente es
grande! La alberca es divertida.
¡Adiós!
Con amor,
Heather
Smart

Neal.MS

Jackie Smart
[illegible] Rd. Durham NC
27703 - USA

# 98 Heather Smart, MS, *Spanish, Post Card*



Apex HS
Spanish II

Sé
por Nicole Kaufman

Soy el futuro,
pero seré el pasado;
El tiempo se viene y se va,
y las memorias son perdidas;
Sigo estudiando el pasado,
y aprendiendo el futuro.

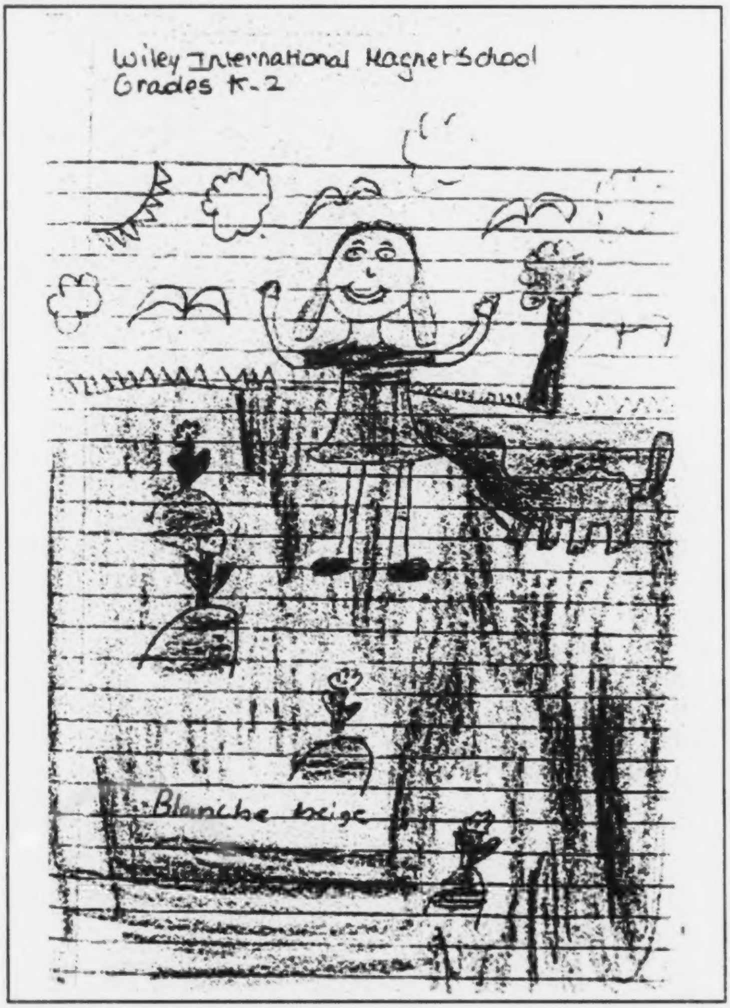
Cuando mañana se hace hoy,
y hoy se hace ayer,
Sabré lo que hacer.

# 99 Nicole Kaufman, HS, *Spanish, Poem*

Quips, quizzes, questionnaires, questions, quotations.

Ransom notes, reactions, real estate notices, rebuttals, recipes, record covers, remedies, reports, requests, requiems, requisitions, résumés, reviews, revisions, riddles.

Sale notices, sales pitches, satires, schedules, scrapbooks, secrets, self descriptions, sentences, serialized stories, sermons, signs, silly sayings, slogans, soap operas, society news, songs, speeches, spoofs, sports accounts, sports analyses, stories, superstitions.


Wiley International Magnet School
Grades K-2
Blanche Neige

# 100 Wiley International, Elem., *French, Story*

TV commercials, TV guides, TV programs, tall tales, telegrams, telephone directories, textbooks, thank you notes, theater programs, titles, tongue twisters, traffic rules, transcripts, travel folders, travel posters, tributes, trivia.

Used car descriptions.

Vignettes, vitae.

Want ads, wanted posters, warning, wills, wise sayings, wishes, weather reports, weather forecasts, words.

Yellow pages.

When considering topics for writing, it is essential to draw on the experiences that students have had. Young children might have difficulty writing dialogues about checking into a hotel if they have never experienced that situation in their first language. Additionally, some tasks are more demanding cognitively and are not appropriate with younger learners.

Furthermore, effective teachers include writing in different ways: orally, quickly, independently, in small groups, with re-writing, in centers, taking a long time, together, as a whole group, without re-writing, without the teacher, in private journals, at home. They ensure that they set students up for success by first enabling the writers to experience the language orally prior to moving to the written word.

Finally, in *Perspectives on Writing in Grades 1-8*, Haley-James suggests that "in the beginning and whenever a new type of writing is being introduced, it is best to start with short, prestructured tasks and then to move on to freer variations and interpretations within the same type."

Writing and Multiple Intelligences

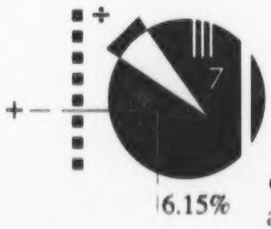
In his book *Frames of Mind*, Howard Gardner theorizes that there are many forms of intelligences. Initially, he identified the seven intelligences listed below; however, since the publishing of his book, he and others have added additional intelligences: the naturalist intelligence and the social intelligence. Nevertheless, traditionally schools have taught to the students who are verbal/linguistic or mathematical/logical. Many of our students have felt left out of the learning process. We now know that intelligence is a phenomenon which occurs in many parts of the brain, body, and mind and that it is shaped by the outside world through the senses. For this reason, it is essential to appeal to a variety of senses and stimuli to engage students in writing, since this is traditionally a verbal/linguistic task.

Verbal/Linguistic Intelligence

This intelligence is responsible for the production of language and all the possible complex possibilities that follow (poetry, humor, storytelling, grammar, etc.). It is awakened by the spoken word. People with this intelligence can manipulate language (syntax, structure, semantics, and phonology).

Writing Suggestions:

- Write a set of directions for telling someone how to do something, e.g., tie a knot, bake a cake.
- Create an advertisement convincing people to purchase your product.
- Supply a different ending for your favorite story.
- Write a riddle and see who can solve it.

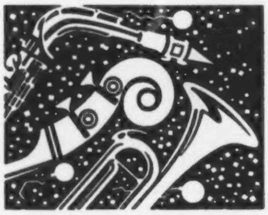


Logical/Mathematical Intelligence

Students with this intelligence have the capacity to use numbers effectively and to engage in scientific thinking and deductive reasoning. They are challenged by situations requiring problem solving and by meeting new challenges. They have the ability to recognize patterns, to work with abstract symbols, and to see connections between separate and distinct pieces of information.

Writing Suggestions:

- Write a limerick.
- Think about creating a time capsule. What objects would you include in it and why? or Write a paragraph about the society which produced these artifacts.
- Create your own foreign language.
- Create a series of analogies. Include the answers and describe the analogy (antonyms, time-sequence relationship, quantity/size/physical dimension relationship, etc.).
- Solve word problems. For example: a train leaves Boston at 7:00 am traveling at an average speed of 65 MPH. How long will it take to reach Ewyville, which is 165 miles away? Explain your answer.

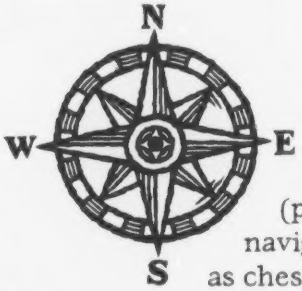


Musical/Rhythmic Intelligence

Students with this intelligence can recognize rhythmic and tonal patterns. They have extreme sensitivity to sounds from the environment, the human voice, and musical instruments.

Writing Suggestions:

- Think of all the things around you. If they each could make a sound, what would it be?
- Create your own mnemonic, e.g., HOME for the great lakes, WEDDINGS for the subjunctive in Spanish, and DR & MRS. VANDERTRAMP for the to be verbs in French and BANGS for adjectives placed before the nouns (beauty, age, number, goodness, and size).
- Write a catchy jingle.
- Write the words to a rap.
- Make up new verses for a familiar tune.

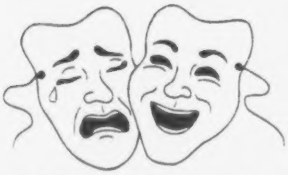


Visual/Spatial Intelligence

This intelligence deals with the visual arts (painting, drawing, and sculpture) but also with navigation, map reading, architecture, and games such as chess. It involves sensitivity to color, line, shape, form, space, and the relationships between those elements. Students with this intelligence have the ability to visualize objects from different perspectives and angles.

Writing Suggestions:

- Make a magazine print ad about something.
- Draw a map of your house without furniture and appliances. Write where the furniture goes.
- Recall a movie you have seen recently or a book you have read recently. Go over the movie or book in your mind. Represent the information in the movie or book graphically or in symbol form.



Bodily/Kinesthetic Intelligence

Students with this intelligence have the ability to use their body to express emotion (through dance and body language), and ideas, to play games and sports, and to create new products. They learn by doing. They have a lot of facility in using their hands to produce or transform things.

Writing Suggestions:

- Make up a creative dance and write it in words.
- Invent a drama.
- Write a story to go with body movements.
- Describe and explain several of America's most common gestures to someone from another country.

Intrapersonal Intelligence

This intelligence involves the knowledge of the internal aspects of the self (knowledge of feelings, range of emotional responses), the thinking processes (metacognition), self reflection, and a sense of intuition about spiritual realities. It includes having an accurate picture of oneself.

Writing Suggestions:

- What would happen to you if your house was blown away as in the 3 Little Pigs?
- Write about someone who had an impact on your life.
- In a thinking log, record your reaction to learning that just occurred as a result of the exploration of the varied intelligences.
- Write in your journal about your school day memories.

Interpersonal Intelligence

Students with this intelligence have the ability to work cooperatively in a group and to communicate verbally and non-verbally with other people. They have the capacity to notice distinctions among others (e.g., moods, temperaments, intentions, facial expressions, voice, gestures, etc.).

Writing Suggestions:

- Collectively create a story.
- Retell a familiar story from the perspective of at least two of the characters.

Chapter 9

Role of Grammar

I have had two (or three, or four) years of French (or Spanish, or German) and I can't say a thing!

In the study of a foreign language, mastery of grammar used to equate success in language ability. It was thought that if students knew the grammar, they would automatically be able to transfer this knowledge to the speaking and writing skills. However, years of language study have produced a nation of language learners who can only recall the tedious time spent on extensive verb conjugations and on grammatical intricacies while lamenting on their inability to communicate in the target language orally and/or in writing. Their complaints are supported by several studies which point out that "grammatical competence alone is an insufficient condition for good foreign language learning" (Scott, 1996).

Grammar provides the essential framework for supporting meaning. Without grammar it would be difficult to make sense of the words provided. Grammar dictates the word order and therefore influences the meaning. The position of many adjectives in the foreign language determines whether the word is meant literally or figuratively. For example, *Le pauvre homme* translates as *The poor* (e.g., pitiful) *man* whereas *L'homme pauvre* becomes *The poor* (e.g., not rich) *man*.

In addition, as students develop as writers, their competence to manipulate the language and to create more complex and sophisticated sentences increases. This ability is inherently tied to the interaction students have with those around them and to their attempt to understand the world. As their level of proficiency increases, students of the second language become more skilled at incorporating intricate grammatical forms. Thus, grammar and communication become mutually inclusive.

Nevertheless, grammar too often remains the focus of instruction. O'Malley and Pierce (1996) state that:

> Grammar should be taught as part of the writing process rather than the product. Students can be taught to shift their focus from thinking about writing as a linguistic exercise in which quality is measured by the degree of accuracy, to thinking of writing as an activity in which the linguistic information can help them shape their ideas.

In writing, the role of grammar should be relegated to the revising and editing part of the writing process. Whether a paper needs to be grammatically accurate is dictated by the kinds of writing the students are involved in. If students are writing in a diary or a dialogue journal and sharing their thoughts, the focus is on communication and reflection; however, if students are writing for an unfamiliar audience or for publication, their work will be judged on neatness and correctness.

When students know that their writing is evaluated with a heavy emphasis on grammar, they usually rely on what is very familiar to them and they avoid taking risks with the language. They keep their sentences simple so they avoid making mistakes and they use ordinary structures and vocabulary. The finished product usually lacks originality and excitement and fails to show growth.

Moreover, the kind of grammatical structures which are introduced need to be dictated directly by the language functions targeted for study. For example, if the focus of a unit is for students to be able to speak and write about their daily activities, then it becomes clear that reflexive verbs have to be introduced to enable students to address the task. However, the question becomes: "Which reflexive verbs? All of them?" or "Only those related to the targeted language function?" Naturally, if students are given the option to use the reflexive verbs in describing their daily routine, they will be more apt to internalize them than if they were given a series of exercises with discrete unrelated reflexive verbs. It then stands to reason that other reflexive verbs can be introduced later on as they relate to another context. The reintroduction and expansion of a concept are what make the curriculum spiral.

In the foreign language class, writing is also introduced as a way to apply grammatical concepts. Students practice with adjectives, relative pronouns, future tense, interrogative pronouns, etc. This kind of writing is necessary as long as it is not an end in itself but instead serves a means to reach a broader language goal. Students need adjectives to describe people, places, and things; they use relative pronouns to make their sentences more complex; they incorporate the future to describe future plans; they practice asking questions to get ready for an interview. Without real-life applications, many of these grammatical concepts are of no practical use.

Teachers can help by:

- introducing the grammatical points needed for a specific communicative function
- teaching students to check their own paper
- providing them opportunities to participate in peer assessment
- avoiding correction of all the errors (not bleeding on the paper)
- valuing the ideas more than the form
- encouraging students to experiment with the language
- sharing the criteria for evaluating the paper
- ensuring that students write for a variety of purposes and audiences

Chapter 10

Assessment

Principles of Assessment

Characteristics	Indicators
performance-oriented	student work results in a product, written or oral performance, or problem solution.
learner-centered	students construct or create their own answers rather than selecting from a set of possible responses.
authentic	tasks are based on real-life situations.
curriculum-embedded	the context of the communicative tasks accomplishes a specific purpose.
criterion-referenced course	assessment situations are woven into of instruction.
assessment expectations known to students	extended performance assessments, like projects, are part of the teaching/learning process.
criterion-referenced	student performance is evaluated against standards.
assessment expectations known to students	criteria are established to demonstrate a range of performance.

Languages Other Than English Resource Guide Draft, University of the State of New York, The State Education Department, 1997.

Foreign language teachers agree that correcting writing is a difficult and lengthy task. They feel uncomfortable with grammatical errors and even impatient when the errors involve material which has been extensively "covered." They wonder whether they should correct all the errors, some of the errors, or whether they should ignore them altogether. They debate on how to award a grade when the content and the meaning are good but the form is poor or when the form is accurate but the content and meaning are scant and not relevant to the task.

Research states that teacher correction is not the most useful way to provide corrective feedback. It is time consuming, and it resembles editing more than correcting. Furthermore, it does not lead to improved student performance and it leaves too often students discouraged when their papers are returned marred with red marks rendering them unreadable. By providing direct corrections, teachers can actually hinder the students' progress in becoming good writers.

The first step to alleviate this challenge is to involve the students in the process approach to writing and to incorporate revising and editing as part of this process. (See writing process for specific strategies.) In doing so, teachers can relinquish their time consuming role of editors and instead devote more time to providing constructive feedback instead of corrective feedback. Additionally, students' writing can benefit from peer-evaluation, self-evaluation against set criteria, and by mini lessons. Those strategies ensure that students have an opportunity to refine, revise, and edit their writing prior to handing in their final draft therefore, improving their writing while making the teacher's task easier.

At any rate, the scoring of writing should always be defined and shared with the students prior to the writing assignment. Giving students a copy of the rubric in advance helps them focus on the different aspects of writing and encourages them to monitor their own writing. Furthermore, the criteria for assessment can often be devised with the students' input.

Self-Evaluation

Low level learners may need some clues to help them with the revision and editing phase because they have difficulty identifying their own mistakes. For them, it is better to work with small pieces first rather than the entire work. The teacher may ask questions such as "Are there sentences which do not make sense?" "Can you expand the description?"

to guide students in their revision. With the beginner in the language, focus is placed on making good titles, adding a detail to the story, expanding a sentence, or rearranging words. The more advanced language learner is ready to look at varying the sentence length and structure, eliminating overused words, incorporating dialogue, arranging details in logical order, and supporting statements with specific details (Frank, 1979).

During the editing phase, comments such as "Look at the verb tense," or "How many people are involved here?" may be helpful. More advanced students may be cued to errors but must be responsible for finding solutions. Cues may range from most direct to least direct.

While observing students write, teachers may also compile a list of writing problems which need to be addressed and may select one or two of these for reteaching or strengthening during a mini lesson. Another option is to ask students to identify and search for their own high frequency errors during the editing phase.

Additionally, students may benefit from the structure of checklists to guide them in revising and editing their own writing. Checklists can be generic and applied to writing in general or can be tailored to the specific writing assignment. Students who are first introduced to self-assessment benefit from more structured and specific checklists while students who are feeling comfortable with self-assessment have developed and internalized the necessary monitoring skills and thus need less guidance. Following is an example of a checklist to be used by students describing their family and a checklist for a narrative assignment.

Sample Self-Assessment Checklist for Family

Checklist for Description of Family

1. Do you have a title?
2. Have you named the persons in your family?
3. Have you included name, age, job, and brief description for each member?
4. Have you used complete sentences?
5. Have you checked for use of masculine and feminine?
6. Have you corrected errors in spelling, capitalization and punctuation?

Sample Self-Assessment Checklist for Narrative Writing

Checklist for Narrative Writing

1. Does your story have a beginning, a middle, and an end?
2. Is the main idea clear?
3. Are there supporting details?
4. Are the events sequenced logically?
5. Have you varied your sentences?
6. Are you using complete sentences?
7. Have you corrected errors in spelling, capitalization, and punctuation?
8. Have you paid special attention to the use of the past tenses?

Checklists are especially useful when they reflect the components of the scoring rubric used for rating their paper (O'Malley & Pierce, 1996). Following is a sample checklist based on the writing rubric developed by the Duplin County teachers and found later in this document.

Sample Assessment Checklist Based on Writing Rubric

Self-Assessment Checklist

Name: ____
Date: ____
Title of Work: _______________________________________

Attention to the task
1. I stated my purpose clearly
2. The information I gave is related to the topic
3. I gave a lot of information about the topic

Grammar (Accuracy)
1. I spelled words correctly
2. I checked punctuation
3. I verified agreements (subject-verb, adjective-noun, article-noun)

Vocabulary
1. I used descriptive words
2. I used new words
3. I did not use English words

Cohesiveness of Discourse
1. I used a title
2. I used a beginning, middle and end
3. I organized my ideas

Comprehensibility of Communication
1. Two other students read my paper and made suggestions

Peer Evaluation

Peer editing fosters a non-threatening environment and encourages students to develop monitoring skills. However, one of the major concerns about peer editing is that lower level learners are not be able to find their own errors, much less those of their peers and at times they are unable to understand what other students have written. Another factor to consider is that students are often hesitant to criticize the work of their peers. For these reasons, teachers need to train students to critique each other's work and need to provide some structure to guide them in their review. Questions such as "Are there lines that are not clear?", "Tell the author two or three things you liked about the paper." or "Can you make one specific suggestion for improving the paper?" provide some assistance to students as they learn to become good critics.

Claire Gaudiani (1981) suggests a *class editing* process where more advanced students help one another improve their drafts through a series of "passes." Each week, a small group of students provides for all others a mimeographed copy of a first draft on an assigned theme. She suggests that the composition include a three-line triple space to allow for written comments. Following is a description of the process:

1. Comprehension of meaning
   Students listen as one of the students who wrote reads his/her composition aloud. Students ask for clarification of words and expressions.
2. Correction of grammar
   The teacher reads each sentence of the composition and asks the class and the author to provide needed grammatical corrections.
3. Analysis/Prose/Style
   Students read the composition another time and look at specific aspects such as paragraphing, use of topic sentences, etc.
4. Overview/Synthesis
   Class offers general comments on the effectiveness of the composition as a whole in communicating the message.

Students may work on writing samples provided from outside their own group thus eliminating the reluctance to critique the samples for fear of hurting a classmate's feelings. Another option would be to conduct this process with a smaller group composed of four or five students.

Another effective way to arrange careful editing is through "clocking" (source unknown).

1. Students place blank sheets (or prepared check lists) on top of their composition so that the checkers do not write directly on their work.
2. Students are instructed to exchange papers in an orderly fashion (e.g., with the students in the row next to them).
3. Students initial the top sheet taking responsibility for what they are editing.
4. Students are instructed to look for a certain type of problem in the composition. They either note the problems they found or they write OK on the top page next to their initials.
5. Half of the students (e.g., every other row) move a seat. Students now have a new partner to exchange papers when instructed. They again initial the top sheet and look for the kind of error assigned this time. Some of the things to have students check range from "Does this make sense?" to subject-verb agreement, to proper use of tenses, or to spelling.
6. Students return the papers to the original writers who conduct the final edit, reviewing all comments made by their peers.

To facilitate the editing process through peer evaluation, teachers can provide a checklist to be filled by the peer evaluator or a form to guide their comments. Samples are included below.

Peer Editing and Revising Guidelines

Edit #1 Editor ______________________

Content and Organization: Put a check next to each statement you find to be true of this paper.

______ 1. This paper covers the topic assigned or chosen.
______ 2. The main ideas are clearly stated.
______ 3. The ideas are organized logically and support is given.
______ 4. It is easy to understand what the writer is trying to communicate.
______ 5. Spanish is used throughout with no English words or "Spanglish."

If one of the above is not checked, please give the reason(s) below:

____

Please give at least two suggestions you feel would help improve this paper.

1. ____
2. ____

Edit #2 Editor ______________________

Mechanics: Put a check next to each statement you find to be true of this paper.

______ 1. Appropriate word choice (no English or "Spanglish").
______ 2. Correct subject/verb agreement.
______ 3. Correct adjective/noun agreement.
______ 4. Correct use of pronouns (subject, object, possessives).
______ 5. Correct use of definite/indefinite articles.
______ 6. Correct spelling (check dictionary!).
______ 7. Correct use of verbs and verb tenses.
______ 8. Correct punctuation (check by reading aloud).

Add any constructive comments or note any suggested revisions:

____

Scott, Renée. "Changing Teachers' Conceptions of Teaching Writing: A Collaborative Study." *Foreign Language Annals*, p. 246, Summer 1995.

Peer Evaluation Form

Name: ______________________ Date: ______________

Is the purpose clear?	YES	NO
Does it have a beginning, middle, and end?	YES	NO
Can I understand it?	YES	NO

One thing I like about this piece...

One thing I would change....

Holistic, Analytic, and Primary Trait Scoring

It is important for teachers to assign and assess writing tasks which reflect the purpose of the class and to keep errors in spelling, accentuation, and syntax in perspective with those goals. If the purpose of writing is to see that students can spell certain verb forms and use grammatical structures, then teachers can devise specific writing tasks to that purpose and can focus solely on the accuracy of the written product (Paulson). However, if the purpose of the writing is to communicate an idea, then errors in grammatical structures must be judged in the context of that writing and teachers need to ask questions such as "Does this mistake make the sentence incomprehensible?" or "Does this mistake affect the meaning of the sentence?" The use of holistic, analytic, and primary trait scoring rubrics may help teachers keep the other elements of writing in perspective.

The rubrics developed to assess the students' work can be generic and address all the writing taking place during the school year, or they can be tailored to address specific writing assignments.

1. **Holistic scoring:** Holistic scoring is based on the assumption that the whole is better than the sum of its parts. Holistic scoring involves a general reading for the purpose of attaining a global impression of an entire piece. This type of scoring uses a variety of criteria to produce a single score. One of the pitfalls to avoid is grading a whole text according to one of its aspects only (e.g., spelling or grammar). Following are two sample writing rubrics using holistic scoring.

GENERAL WRITING RUBRIC

1. Is generally incomprehensible. Gives incomplete, mostly inaccurate or irrelevant responses. Has very little grammatical control with serious errors in all structures. Employs very little vocabulary with formulaic language used inappropriately. Is mostly incoherent with no evidence of organization.
2. Is somewhat comprehensible. Gives a somewhat accurate/relevant response to some parts. Has limited grammatical control with many errors in basic, high frequency structures. Employs limited vocabulary. Is partly coherent or often coherent with little evidence of organization.
3. Is comprehensible. Gives a mostly accurate/relevant response to most parts. Has moderate grammatical control with few errors in basic, high frequency structures. Employs a vocabulary adequate for most topics with word choices and usage at times idiomatic. Is generally coherent and organized.

Source unknown

3	• Exceeds Expectations • Message very effectively communicated • Rich variety of vocabulary • Highly accurate, showing no significant patterns of error • Content supports interest level • Self-correction increases comprehensibility
2	• Meets Expectations • Message generally comprehensible • Vocabulary is appropriate, with some groping • Accuracy appropriate to stage, although some patterns of error may interfere with comprehension • Content is predictable, but adequate • Occasional self-correction may be successful
1	• Does Not Meet Expectations • Message communicated with difficulty and is unclear • Vocabulary often inappropriate, leading to miscommunication • Significant patterns of error • Content repetitious • Self-correction is rare and usually unsuccessful
0	• Unratable Sample • No consistent use of target language • Off task

Rubric for holistic scoring. Reprinted with permission from *Articulation & Achievement*
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Short Story Rubric

4
Elements of the short story, including setting, characters, plot and theme are present and well developed.

Use of sentence structure and punctuation is correct and consistent throughout.

Focus on assigned topic is clear and well developed.

3
Elements of the short story, including setting, characters, plot and theme are present but one or two are not well developed.

May have minor errors in sentence structure and punctuation.

Focus on assigned topic is clear but development is incomplete.

2
Elements of the short story, including setting, characters, plot and theme are present but more than two are not well developed.

There is a pattern of error in sentence structure and punctuation.

Focus on assigned topic is clear but underdeveloped.

1
Elements of the short story, including setting, characters, plot, and theme are present but not well developed.

Sentence structure and punctuation are unacceptable.

Focus on assigned topic is unclear and underdeveloped.

From: *Putting it Together: Planning for Social Studies.* NC Department of Public Instruction.

II. Analytic scoring: This type of scoring separates the different components and scores them individually. It is a useful tool for teachers who feel compelled to grade a paper based on the grammatical accuracy as it urges them to consider other factors as well. It provides them with a larger sense of objectivity. Teachers can create their own rubrics to reflect their instructional goals.

In analytic scoring, the components usually involve content, organization, mechanics, structures, richness of vocabulary, relevance to the task, etc., and each component is awarded a different weight. Following is a writing rubric developed by the Duplin county teachers to assess eighth graders studying Spanish and to assess native Spanish speakers who are enrolled in the same classes and a rubric used with college students.

WRITING RUBRIC

Attention to the task
0 no relevant information communicated by student
1 very little relevant information communicated by student
2 some relevant information communicated by student
3 most relevant information communicated by student
4 all relevant information communicated by student

Grammar (Accuracy)
0 no statements were structurally correct
1 very few statements were structurally correct
2 some statements were structurally correct
3 most statements were structurally correct
4 all statements were structurally correct

Vocabulary
0 no words in Spanish
1 employed minimal vocabulary
2 employed limited vocabulary
3 employed adequate vocabulary
4 employed a variety of vocabulary

Cohesiveness of discourse
0 incoherent, no evidence of organization
1 barely coherent, no evidence of organization
2 partially coherent, some evidence of organization
3 generally coherent, some evidence of organization
4 always coherent and organized

Comprehensibility of Communication
0 could not understand anything student wrote
1 could barely understand what student wrote
2 could understand some sentences
3 could understand most of what student wrote
4 could understand everything student wrote

Total writing score (Add each circled number and divide by five):

Sample Duplin County. Eighth Grade Assessment (1996).

EVALUATION CRITERIA FOR BEGINNING LANGUAGE COURSES
(College Level)

1. Comprehensibility			
Most is incomprehensible	1	2	3
Generally comprehensible but needs interpretation	4	5	6
Completely comprehensible	7	8	9
2. Cohesiveness			
Composition is a series of separate sentences with no transitions	1	2	
Composition is choppy or disjointed	3	4	
Composition flows smoothly and has some style	5	6	7
3. Information Conveyed			
Minimal information given	1	2	
Info adequate for topic	3	4	
Very complete info given	5	6	7
4. Vocabulary			
Inadequate/repetitious/inaccurate	1	2	
Adequate, but contains many errors	3	4	
Quite broad in range, precise and expressive	5	6	7
Total:			

From *Evaluation of Foreign Language Learners' Writing Ability* by David Paulson, Concordia College.

Analytic rubrics are also useful for students who need more specific suggestions for improving their writing. Because the categories are rated separately, students have a better understanding of the strengths and weaknesses evidenced in their writing.

III. Primary Trait scoring: In primary trait scoring, a focus is placed on an identified feature. For example, students may be asked to demonstrate the ability to use a variety of words to describe, they may be asked to show mastery of subject-verb agreement, or they may be rated on their ability to organize their thoughts. At any rate, with this kind of scoring, only the identified features are rated. The other errors are ignored. The main advantage of primary trait scoring is that it focuses the students on one particular aspect of writing. However, this advantage can also be a disadvantage in that it ignores the other elements of writing that are important to the composing process.

Conclusion

Whether students are engaged in self-assessment, peer evaluation, or teacher evaluation, they can get the most benefits from immediate feedback. Postponement of feedback sends the message that the task was not important. Regular on-going assessment encourages growth, ownership, and self-confidence.

Sharing rubrics with students prior to engaging in a writing task enables students to focus on the identified criteria and fosters the development of monitoring skills over their own learning. While assessment can be conducted solely by the teacher, self-evaluation and peer-editing are more effective in improving the way students write.

Finally, assessment gives teachers the information they need to make instructional decisions and the administrators the information they need to meet the needs of accountability.

Conclusion

Developing good writers is a goal that is shared by all teachers, and especially foreign language teachers. Learning another language is synonymous with learning to communicate and communication takes place in a variety of ways, one of which is through writing.

As foreign language teachers we must believe that the writing skills of our students will develop through the use of relevant and genuine writing rather than through the use of artificially structured exercises. For this reason, we must provide students with ample opportunities to write for a variety of purposes, for a variety of audiences, and in a variety of genres.

The adaptation of the writing process to the needs of the second language, the incorporation of writing strategies to support this process, and the necessary changes in assessment practices, provide some of the essential tools needed to reach this goal.

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Appendix

NC Standard Course of Study

WRITING GOAL: TO WRITE SO AS TO BE UNDERSTOOD BY A NATIVE OF THE TARGET LANGUAGE.

STAGE ONE

1.1 Copy learned phrases and sentences in context.
1.2 Write words from memory which are associated with visuals, props, or familiar contexts.
1.3 Write a familiar phrase, statement, or question in context.
1.4 Generate in writing two or more related sentences in context.

STAGE TWO

2.1 Recombine known language to produce personalized statements, questions, and responses.
2.2 Write controlled sentences and paragraphs.
2.3 Compose a series of original statements and/or questions related to personal experience.
2.4 Compose short messages, announcements, advertisements, postcards, and simple letters.
2.5 Compose a series of related sentences that describe, compare or contrast people, places, things, and/or activities.
2.6 Narrate a sequence of events.
2.7 Write one or more sentences that classify, summarize, predict, judge, or infer.

STAGE THREE

3.1 Compose a series of related sentences or a cohesive paragraph on a general topic with good control of some basic language structures.
3.2 Narrate in past, present, and future time.
3.3 Compose cohesive paragraphs which describe, compare or contrast in detail people, places, things, activities, situations, or events.
3.4 Develop an organized summary, composition, report, or article of more than one paragraph.
3.5 Express emotions, feeling and preferences and give supporting details.
3.6 Express personal point of view and support it.
3.7 Compose pattern poetry.

American Council on the Teaching of Foreign Languages Proficiency Guidelines

Generic Descriptions - Writing

Novice Low	Able to form some letters in an alphabetic system. In languages whose writing systems use syllabaries or characters, writer is able to both copy and produce the basic strokes. Can produce romanization of isolated characters, where applicable.
Novice Mid	Able to copy or transcribe familiar words or phrases and reproduce some from memory. No practical communicative writing skills.
Novice High	Able to write simple fixed expressions and limited memorized material and some recombinations thereof. Can supply information on simple forms and documents. Can write names, numbers, dates, own nationality, and other simple autobiographical information as well as some short phrases and simple lists. Can write all the symbols in an alphabetic or syllabic system or 50-100 characters or compounds in a character writing system. Spelling and representation of symbols (letters, syllables, characters) may be partially correct.
Intermediate Low	Able to meet limited practical writing needs. Can write short messages, postcards, and take down simple notes, such as telephone messages. Can create statements or questions within the scope of limited language experience. Material produced consists of recombinations of learned vocabulary and structures into simple sentences on very familiar topics. Language is

	inadequate to express anything but elementary needs. Frequent errors in grammar, vocabulary, punctuation, spelling, and in formation of nonalphabetic symbols, but writing can be understood by natives used to the writing of nonnatives.
Intermediate Mid	Able to meet limited practical writing needs. Can write short, simple letters. Content involves personal preferences, daily routine, everyday events, and other topics grounded in personal experience. Can express present time or at least one other time frame or aspect consistently, e.g., nonpast, habitual, imperfective. Evidence of control of the syntax of noncomplex sentences and basic inflectional morphology, such as declensions and conjugation. Writing tends to be a loose collection of sentences or sentence fragments on a given topic and provides little evidence of conscious organization. Can be understood by natives used to the writing of nonnatives.
Intermediate High	Able to meet most practical writing needs and limited social demands. Can take notes in some detail on familiar topics and respond in writing to personal questions. Can write simple letters, brief synopses and paraphrases, summaries of biographical data, work and school experience. In those languages relying primarily on content words and time expressions to express time, tense, or aspect, some precision is displayed; where tense and/or aspect is expressed though verbal inflection, forms are produced rather consistently, but not always accurately. An ability to describe and narrate in paragraphs is emerging. Rarely uses basic cohesive elements, such as pronominal substitutions or synonyms in written discourse. Writing, through faulty, is generally comprehensible to natives used to the writing of nonnatives.
Advanced	Able to write routine social correspondence and join sentences in simple discourse of at least several paragraphs in length on familiar topics. Can write simple social correspondence, take notes, write cohesive summaries and résumés, as well as narratives and descriptions of a factual nature. Has sufficient writing vocabulary to express self simply with some circumlocution. May still make errors in punctuation, spelling, or the formation of nonalphabetic symbols. Good control of the morphology and the most frequently

	used syntactic structures, e.g., common word order patterns, coordination, subordination, but makes frequent errors in production of complex sentences. Uses a limited number of cohesive devices, such as pronouns accurately. Writing may resemble literal translations from the native language, but a sense of organization (rhetorical structure) is emerging. Writing is understandable to natives not used to the writing of nonnatives.
Advanced Plus	Able to write about a variety of topics with significant precision and in detail. Can write most social and informal business correspondence. Can describe and narrate personal experiences fully but has difficulty supporting points of view in written discourse. Can write about the concrete aspects of topics relating to particular interests and special fields of competence. Often shows remarkable fluency and ease of expression, but under time constraints and pressure writing may be inaccurate. Generally strong in either grammar or vocabulary, but not in both. Weakness and unevenness in one of the foregoing or in spelling or character writing may result in occasional miscommunication. Some misuse of vocabulary may still be evident. Style may still be obviously foreign.
Superior	Able to express self effectively in most formal and informal writing on practical, social and professional topics. Can write most types of correspondence, such as memos as well as social and business letters, and short research papers and statements of positions in areas of special interest or in special fields. Good control of a full range of structures, spelling or nonalphabetic symbol production, and a wide general vocabulary allow the writer to hypothesize and present arguments or points of view accurately and effectively. An underlying organization, such as chronological ordering, logical ordering, cause and effect, comparison, and thematic development is strongly evident, although not thoroughly executed and/or totally reflecting target language patterns. Although sensitive to differences in formal and informal style, still may not tailor writing precisely to a variety of purposes and/or readers. Errors in writing rarely disturb natives or cause miscommunication.

Focused Holistic Scoring Guides

I. Descriptive Writing

The following is an excerpt from *Focused Holistic Scoring Guide: The Descriptive Composition* published by the Department of Public Instruction, 1994-95 for rating the English Language Arts end of grade writing test.

Main Idea

The writer identifies the subject matter by naming either the place, object, person, or feeling that is being described. The writer must focus on the subject matter that is identified. If the writer retreats from the subject matter, causing the focus to be unclear, the writer's main idea is weakened. A writer can often make effective use of devices of mystery and intrigue to deliver a descriptive composition. In such a piece, the writer is not likely to directly identify or name the subject matter. The presence, therefore, of a main idea must be determined in light of the devices that the writer chooses to use and the general clarity of the subject matter. If the reader is confused about the subject matter, the writer has not effectively related a main idea. If the reader is intrigued about the subject matter, the writer probably has been effective in relating a main topic.

Supporting Details

The writer provides sufficient descriptive information to allow the reader to sense the subject matter, through either visual, tactile, auditory, smell, taste, or emotional images or information. Sufficiency has to do with the amount of extension and elaboration, and the kind and quality of information provided. The writer must describe in such a way that an overall impression/view is developed. There are several ways in which this can be accomplished.

Organization

The writer establishes for the reader a sense of beginning, development, and ending in the composition. The writer establishes for the reader a sense of an overall plan for the composition. There is evidence of an organizational strategy.

Coherence

Coherence occurs when the sentences in a composition are logically connected. In other words, the writer establishes relationships between and among the ideas and/or statements. If the parts of a composition cohere, they "stick" or are "bound" together. This can be achieved through both semantic and structural ties. The writer may employ one or more of several devices to achieve coherence. Among the most common devices are repetition, pronouns, synonyms, and parallel structure.

EXPLANATORY-DESCRIPTIVE COMPOSITION FOCUSED HOLISTIC SCORE SCALE

Describe a classroom in your school. Describe it so that someone reading your paper could picture the room.

4 = The response exhibits a strong command of descriptive writing. The writer has consistently focused on a classroom and has effectively identified and described the classroom. The writer's organization provides a clear strategy or controlled plan and overall completeness. The composition is unified. Many of these responses describe the entire classroom using elaborated details. Other responses have a narrow focus that includes well developed descriptions of several features.

3 = The response exhibits a reasonable command of descriptive writing. The writer has focused on a classroom and has provided sufficient elaborated description to reasonably describe the classroom, although additional descriptive information would strengthen the composition's development. The writer's organization provides a reasonable sense of logical progression and overall completeness. The composition is generally coherent, although minor weaknesses in coherence might be present.

2 = The primary focus on the response is a description of a classroom, although the writer may drift from the focus. Some of these responses will contain many bare details while others will have a few details, some of which are elaborated. There may be lapses in the progression of the ideas, but overall, there is some sense of strategy and control.

1 = There is evidence that the writer has read the prompt and attempted to respond to it. There may be little or no sense of focus on a classroom and/or the writer has provided few details. Many of these responses exhibit no strategy or sense of control of the writing. Others may have language problems so severe that they interfere with the meaning although there may be evidence of numerous details. Some responses demonstrate control, but the description is too sparse for the response to be scored higher that "1." Other responses contain a few details but the primary focus of the composition is something other that a description of a classroom.

NS = This code may be used for compositions that are entirely illegible or otherwise unscorable: blank responses, responses written in a foreign language, restatements of the prompt, and responses that are off topic or incoherent. The Scoring Director must give permission for the use of "NS."

II. Narrative Writing

The following is an excerpt from Focused Holistic Scoring Guide: The Narrative Composition published by the Department of Public Instruction, 1994-95 for rating the English Language Arts end of grade writing test.

The narrative composition focuses on action and the sequencing of events within the overall action. However, there must be description of people or things involved in the actions as well as the setting of the actions. The narrative tells a story or what happened. In the personal narrative, the student recounts events that he/she has experienced, read or heard about. In the imaginative narrative, the student writes a story that revolves around an event and has a resolution.

The four composing characteristics that are to be observed assume specific meanings when applied to the narrative composition. A discussion of each characteristic and its application to the narrative composition is given below:

a. main idea
b. supporting details
c. organization
d. coherence

Main Idea

The writer must clearly establish a focus as it fulfills the assignment of the prompt. If the writer retreats from the subject matter presented in the prompt, the main idea is weakened. In scoring a narrative composition, readers must exercise caution not to prejudge how the writer will address the subject matter. Furthermore, the writer may effectively use an inductive organizational plan which does not actually identify the subject matter at the beginning and may not literally identify the subject matter at all. The presence, therefore, of a main idea, must be determined in light of the method of development chosen by the writer, whether it be chronological or thematic. If the reader is confused about the subject matter, the writer has not effectively related a main idea. If the reader is intrigued and not confused, the writer probably has been effective in relating a main idea.

Supporting Details

The writer provides sufficient elaboration to present the events clearly. Two important concepts in judging whether details are supportive are the concepts of "relatedness" and "sufficiency." To be supportive of the subject matter, details must be related to what happens in the narrative. Relatedness has to do with the directness of the relationship that the writer establishes between the information and the subject matter. Supporting details should be relevant and clear, and the reader should not have to make inferences. Sufficiency has to do with information load but should not be confused with the concept of amount. In a personal narrative, the connection between the writer and the event and the effect of the event on the writer should be sufficient. Effective use of concrete, specific details strengthens the power of the response. However, the writer may present many pieces of information or details but fall short of sufficient development. Simply listing undeveloped details is a common characteristic of insufficiency. Redundancy or the repetitious paraphrasing of the same point are also common characteristics of insufficiently. Sufficiency, therefore, has to do with the weight or power of the information that is provided.

Organization

A clear sequence of events is essential for a successful narrative. The narrative must advance step by step through time. The writer establishes for the reader a sense of beginning, development, and ending in the composition. Organization is defined as the logical progression of ideas and the logical development of subject matter that results in a completeness of the composition. A clear organizational strategy that is effective for the method of development chosen must be evident.

Coherence

Coherence occurs when the sentences in a composition are logically connected. The writer establishes relationships between and among the ideas, causes, and/or statements in the composition. Coherence in a narrative composition is a quality that results from the effective use of organization, unity, reason, and logic. The composition must be semantically and structurally sound. The writer may employ one or more of several devices to achieve coherence. Among the most common devices are the following:

a. pronouns
b. synonyms
c. parallel structure
d. connectives
e. transitions

NARRATIVE COMPOSITION
FOCUSED HOLISTIC SCORE SCALE

4 = The response exhibits a strong command of narrative writing. The response is focused and has an effective sequencing of events and a clear progression of ideas. The writer provides specific, relevant details to support ideas. The composition is unified and well elaborated. The writer's organization provides a clear strategy or controlled plan, progresses logically, and has a sense of overall completeness.

3 = The response exhibits a reasonable common of narrative writing. The response is focused and establishes progression of ideas and events although minor lapses in focus and progression may be present. The papers have elaboration and support in the form of specific details. The composition is generally coherent although minor weaknesses in coherence may be present. The writer's organization provides a reasonable sense of logical progression and overall completeness.

2 = The response exhibits a weak command of narrative writing. These responses exhibit some progression of ideas and events and provide some elaboration and support. The elaboration may be flawed, but it has relevance to the requirements of the prompt. Although these papers are focused on the prompt, the writing may not be evenly elaborated. Some papers may have a list-like quality but may have concrete supporting details. Some responses may have little or no sense of connection between a controlling idea and supporting details relevant to development.

1 = The response exhibits a lack of command of narrative writing. There is evidence that the writer has read the prompt and has attempted to respond to it. However, the response may not sustain focus on the topic. The writer may attempt to support ideas, but there may be no sense of strategy or control. Many responses exhibit skeletal control but may lack clarity and/or may have an inappropriate strategy.

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III. Expository Writing

The following is an excerpt from Focused Holistic Scoring Guide: The Point-of-View/Expository Composition published by the Department of Public Instruction, 1995-96 for rating the English Language Art end of grade writing test.

Main Idea

In the clarification type of composition the writer identifies the subject matter by naming a place, person, object or event. In all expository writing the writer must focus on the subject matter that is identified. If the writer retreats from the subject matter, causing the focus to be unclear, the writer's main idea is weakened. In scoring a clarifying composition, readers must exercise caution not to prejudge how the writer will identify or name the subject matter. A writer can often make effective use of devices of intrigue or mystery to deliver a clarifying composition. Furthermore, the writer may effectively use an inductive organizational plan which does not actually identify the subject matter at the beginning, and may not literally identify the subject matter at all. If the reader is confused about the subject matter, the writer has not effectively related a main idea.

In the point-of-view type of composition the writer identifies the subject matter and states the position that will be taken regarding the subject matter. The subject matter is necessarily controversial and at least two opposing points-of-view are possible. In scoring a point-of-view composition, readers must exercise caution in their expectation as how the writer will identify or state the main idea. Some writers can make effective use of an inductive organizational plan, leading up to the actual statement of a position at the end of the composition. If the writer's position is clear, the main idea has been clearly indicated, whether or not the statement of the position occurs at the beginning of the composition.

Supporting Details

In the expository composition the writer provides sufficient reason or cause to clarify his/her relationship to the subject matter or his/her position taken on the subject matter. Two important concepts in judging whether details are supportive are the concepts of "relatedness" and "sufficiency." To be supportive of the subject matter, details must be related to the subject matter in such a way that they address the inherent question "why?" following some statement of position by the writer. Relatedness has to do with the directness of the relationship that the writer establishes between the information and the subject matter. Sufficiently has to do with information load, but should not be confused with the concept of amount. In addition, the subject matter must be supported by sufficient detail to be fully developed. Most often this detail will expand on a given reason by responding to a second question such as another "Why?" or "What do you mean?" The writer may present this information with enough power to cause it to be sufficient. On the other hand, the writer may present many pieces of information or details but fall short of sufficient development. Simply listing undeveloped details is a common characteristic of insufficiency. Redundancy or the repetitious paraphrasing of the same point also is a common characteristic of insufficiency. Sufficiency, therefore, has to do with the weight or power of the information that is provided.

Organization

The writer establishes for the reader a sense of beginning, development, and ending of the composition. Organization is defined as the logical progression and completeness of the composition.

The following is an excerpt from Focused Holistic Scoring Guide: The Point-of-View/Expository Composition published by the Department of Public Instruction, 1995-96.

Coherence

Coherence occurs when the sentences in a composition are logically connected. The writer establishes relationships between and among the ideas, causes, and/or statements in the composition. Coherence in a clarifying composition is a quality that results from the effective use of organization, unity, reason, and logic. The writer may employ one or more of several devices to achieve coherence. Among the most common devices are:

a. repetition
b. pronouns
c. synonyms
d. parallel structure
e. connectives
f. transitions

EXPOSITORY COMPOSITION
FOCUSED HOLISTIC SCORE SCALE

4 = The response exhibits a strong command of expository writing. The writer has focused on the subject matter and has provided specific relevant reasons and details to support reasons as a means of elaboration. The writer's organization provides a clear strategy or controlled plan with a clear sense of logical progression and overall completeness. The composition is coherent.

3 = The response exhibits a reasonable command of expository writing. The writer has focused on the subject matter and given reasons to support the main idea. Some responses contain a few well-elaborated reasons or more reasons with less elaboration. The writer's organization provides a reasonable sense of logical progression. The response is generally coherent and complete overall, although minor weaknesses are present.

2 = The response exhibits a weak command of expository writing. The writer has focused on the subject matter and given at least one or two reasons or else of list of reasons with little or no elaboration. These responses may be poorly organized and may not establish a logical progression, but some sense of strategy exists. Some responses introduce reasons and ideas which are not explained or related to the subject matter, causing the reader to have to make inferences.

1 = The response exhibits a lack of command of expository writing. There is evidence that the writer has seen and attempted to respond to the prompt. However, the response may not sustain focus on the topic. The writer may attempt to support ideas, but there may be no sense of strategy or control. Many responses exhibit skeletal control but may be too sparse to be scored higher than a "1."

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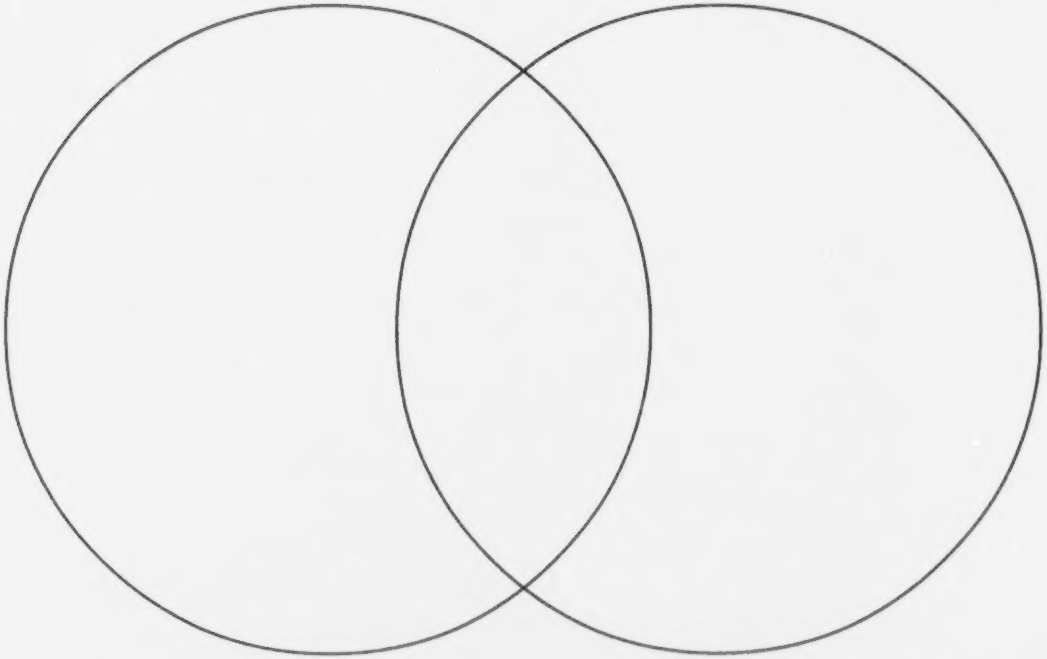
Venn Diagram



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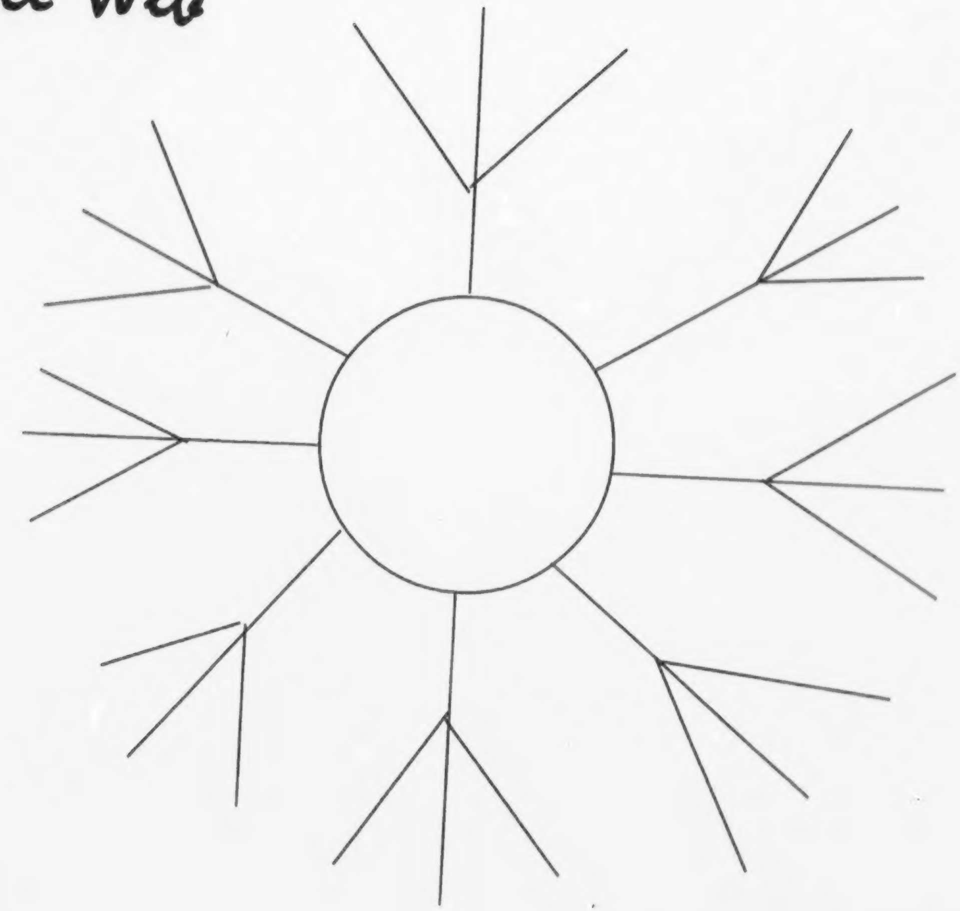

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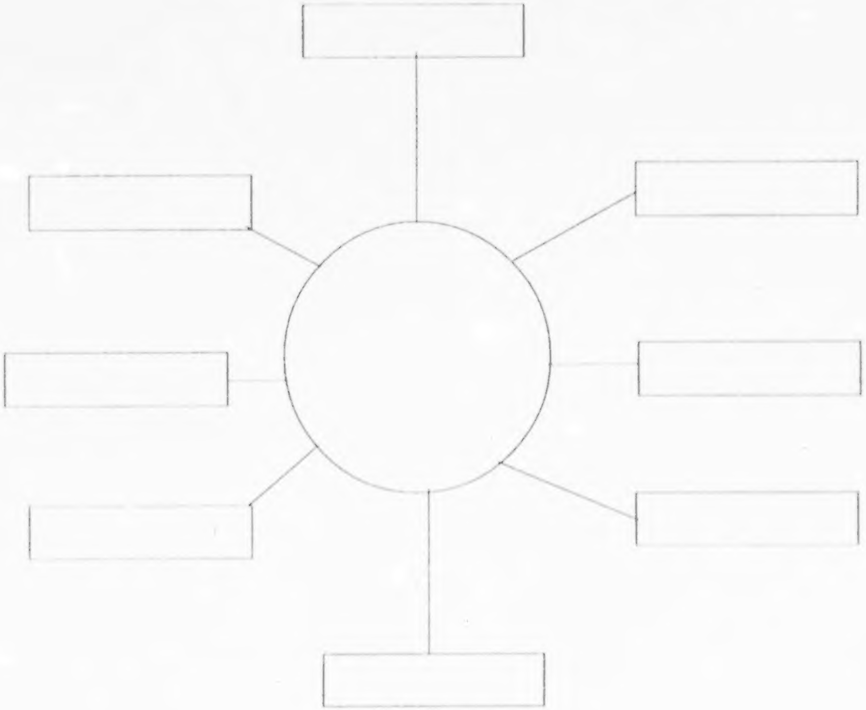

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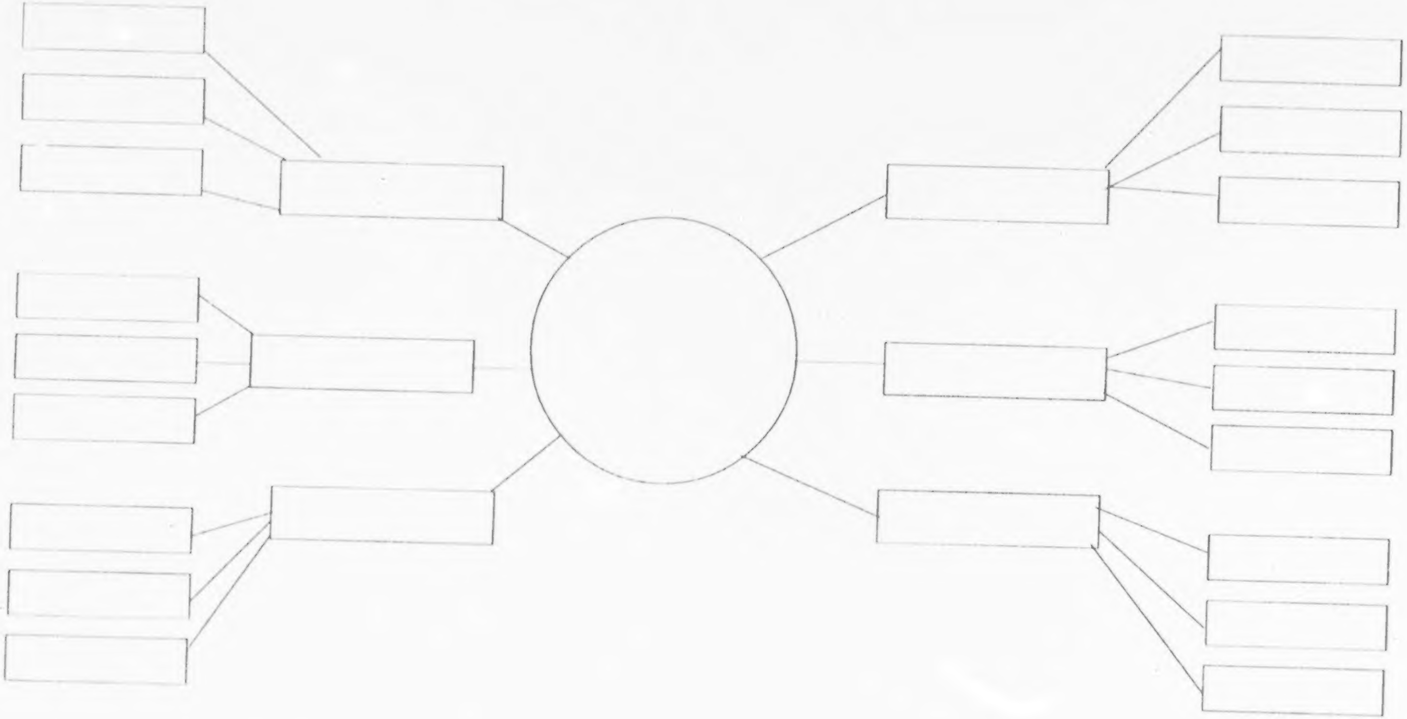

K W L Chart

Know	Want to Know	Learned

Story Map

Title: ______________________________

Setting: ☐

Characters: ____________ ____________
____________ ____________
____________ ____________

Problems: ☐

Event 1 ______________________________
Event 2 ______________________________
Event 3 ______________________________
Event 4 ______________________________
Event 5 ______________________________

Solutions: ☐

NC Communication Skills Curriculum, 1992, p. 47.

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